TRADITIONAL HOME

November 2008

from the *heart*

Decorating

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59 OH-SO-PRETTY SPACES

23 HANDMADE TREASURES pick from fabrics to flooring

plus The romantic set of *Australia*, with Nicole Kidman and Hugh Jackman

CLASSIC HOMES

Inspiring ideas to change how you live

TRADITIONAL HOME
2008

CLASSIC WOMAN AWARDS

Inspiring women
who change
others' lives

2008 Honorees
Front, from left:
Sharon Adams,
Becky Douglas,
Marta Schneider
Back, from left:
Betty J. Mohlenbrock,
Beverly Circone

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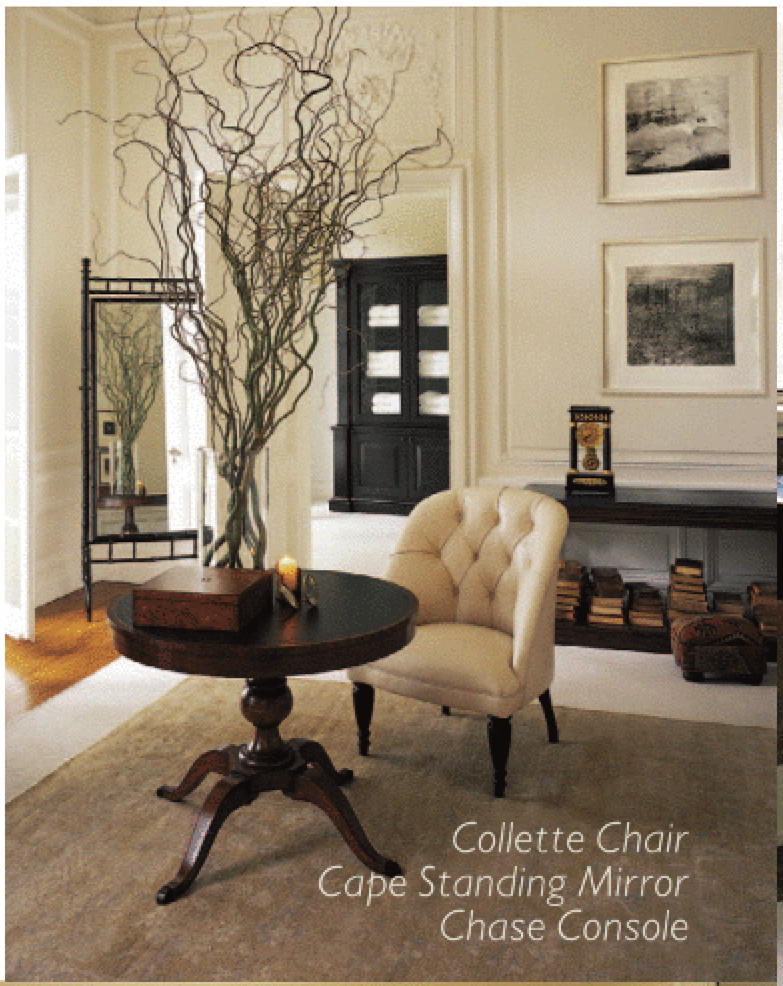

Collette Chair
Cape Standing Mirror
Chase Console

Savannah Poster Bed
Mayfair Night Stand
Tabard Secretary

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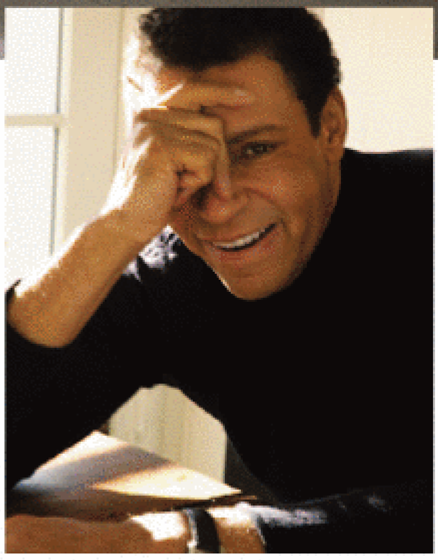
Darryl Carter



Glaude High Back Bergere
Right Page: Wesex Wing Chair

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OK, IT MAY BE CORNY, BUT YOU HAVE TO ADMIT IT'S CATCHY.

I'm talking about the golden oldie "You Gotta Have Heart." It could be the theme song for this issue: "miles and miles and miles of heart" run all the way through it. And the soul of the issue is a quintet of remarkable, dedicated women who are receiving our fourth annual Classic Woman Awards—our way of recognizing the positive impact of countless volunteers across the country who make a profound difference in the lives of others. When you meet these five honorees on page 44, you'll be wowed by their clear vision, their bottomless generosity, their unfettered optimism, their steadfast faith.

First, the Three Bs, as we've come to think of them: Betty J. Mohlenbrock in San Diego, whose literacy program films military parents reading books aloud on DVDs to be sent home to their kids; Becky Douglas of Norcross, Georgia, whose organization transforms the once-bleak lives of the leprosy-affected in India; and Beverly Circone of Columbus, Ohio, who channels her compassion into sustaining the families of children who live with cancer. Then there's Sharon Adams, who is helping revive the blighted neighborhood in Milwaukee where she grew up, and Marta Schneider—fund-raiser extraordinaire in Vero Beach, Florida—whose efforts calm the chaotic lives of young people who have fallen through the cracks of the adoption and foster care systems.

Hearty thanks to Classic Woman Award sponsors HomeGoods and Thomasville for their caring generosity. HomeGoods is donating $1,000 in goods and presenting a special award to each honoree to help support her cause. And thanks to a donation of Darryl Carter for Thomasville furniture, additional funds will be raised. Bless you all.

Betty J. Mohlenbrock

Becky Douglas

The heartwarming stories don't stop with our honorees. Thumbs—and paws—up to Paula Fasseas, who with her daughter founded a no-kill pet shelter in Chicago and whose new home in the foothills of Arizona's Catalina Mountains is a sanctuary for Paula's family and the rescued pets they love (page 130). You'll meet news co-anchor and passionate volunteer Rosanna Scotto, who richly deserves the serenity her neighbor, designer Eric Cohler, helped her find in an apartment overlooking Manhattan (page 138). And in Marketplace (page 20) you'll discover treasures offered by companies that care; many of these organizations help reinvent traditional crafts while vastly improving working conditions for artisans around the world.

Back to the corny golden oldie, with its pragmatic observation, "Oh, it helps to be a genius of course, but keep that old horse before the cart." Thanks to classic women all over America who selflessly harness the spirit of generosity, that old horse is galloping along.

Ann

Ann Omvig Maine
Editor in Chief
traditionalhome@meredith.com

PHOTOGRAPHS: BECKY DOUGLAS PORTRAIT, GREG STRELECKI; BETTY MOHLENBROCK PORTRAIT, JONAH LIGHT; ILLUSTRATION: BENJAPORN NGARMKRERKCHOTE (APPLE COX)

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Cover photograph: Emily Minton-Redfield

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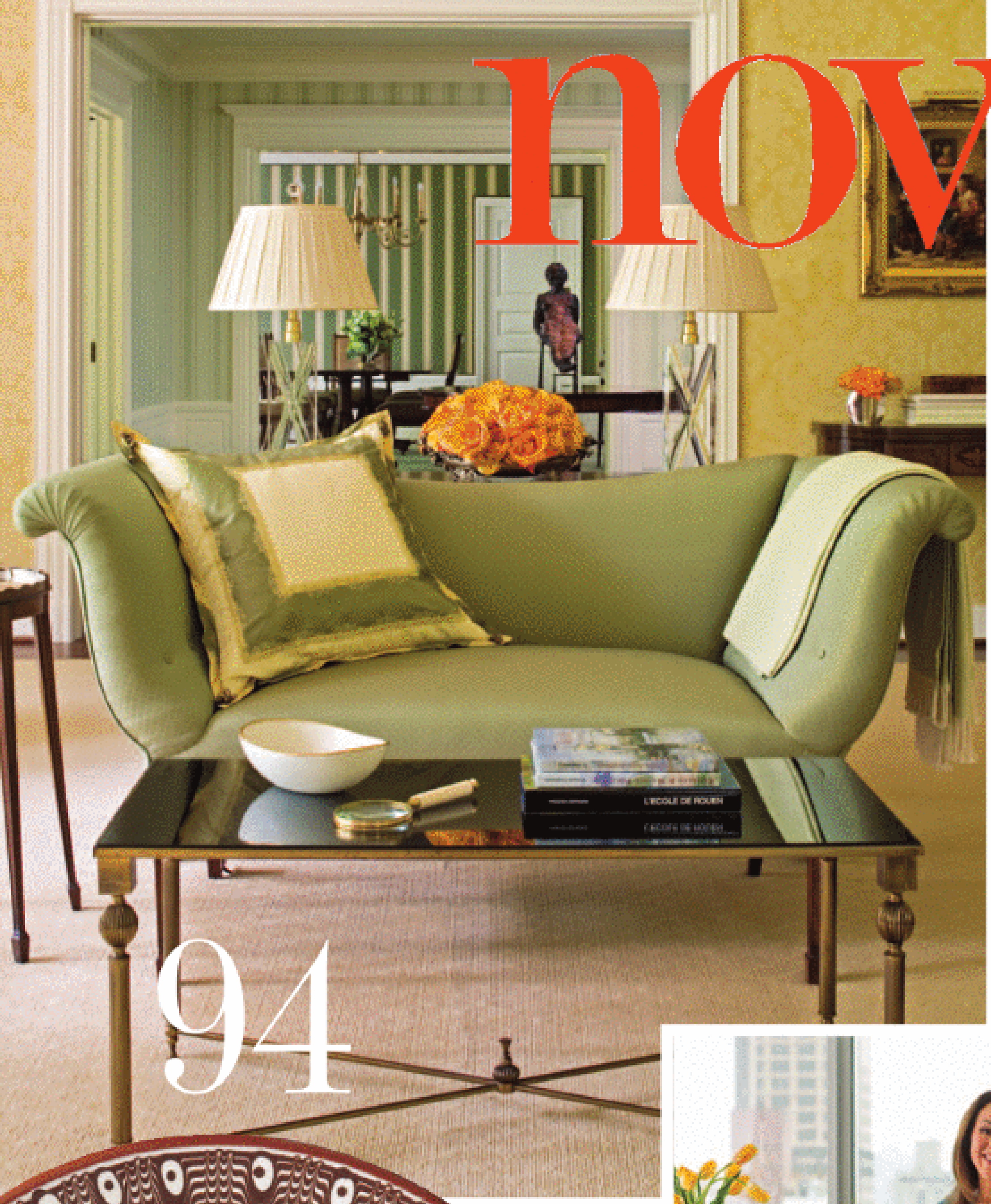

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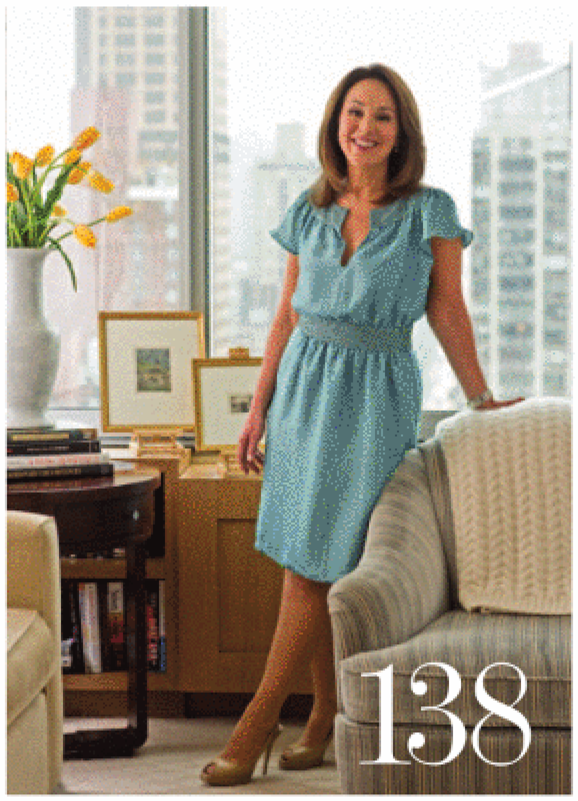

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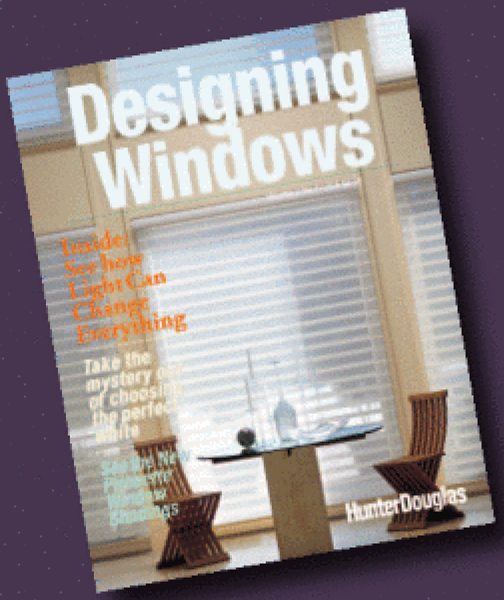

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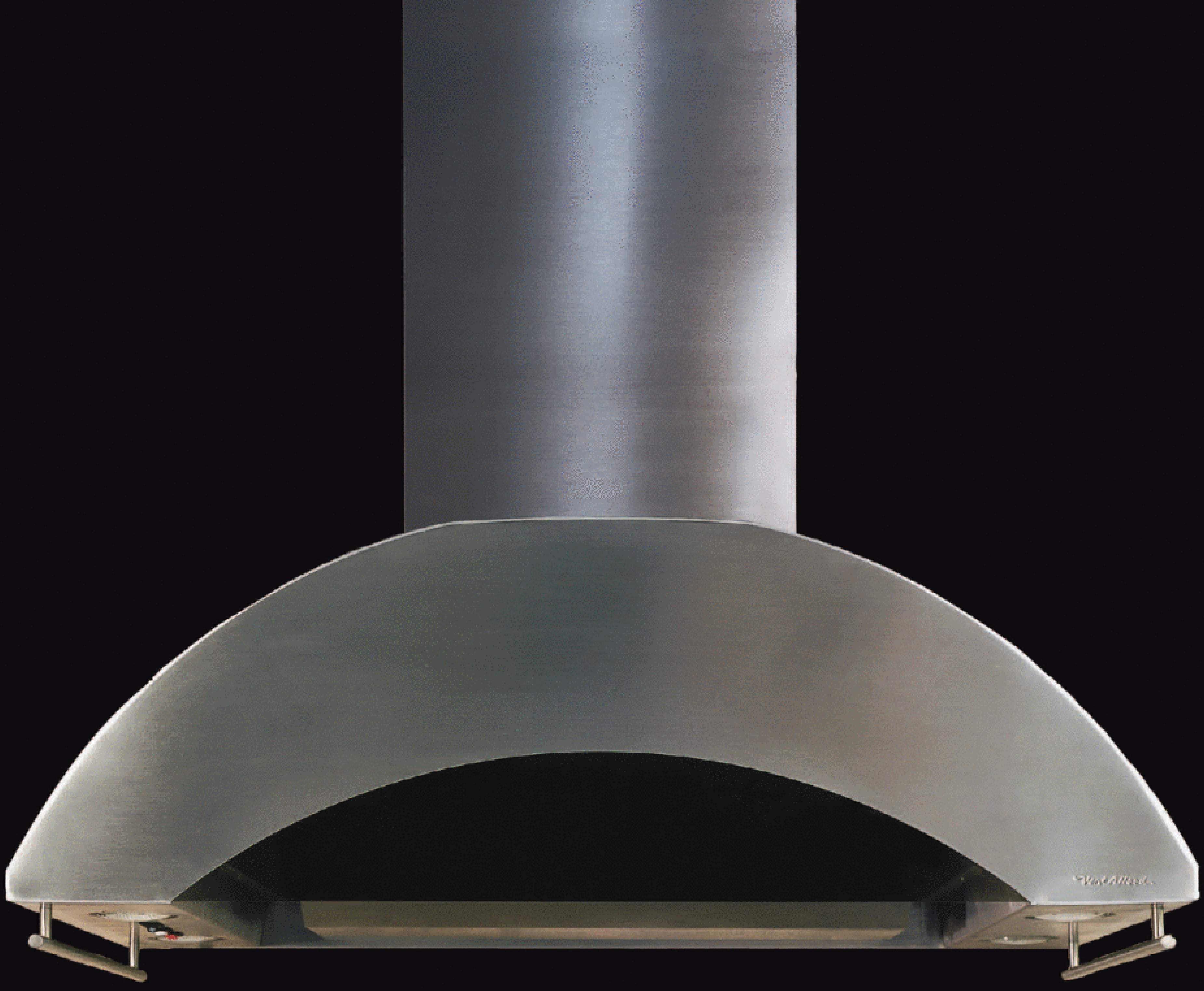

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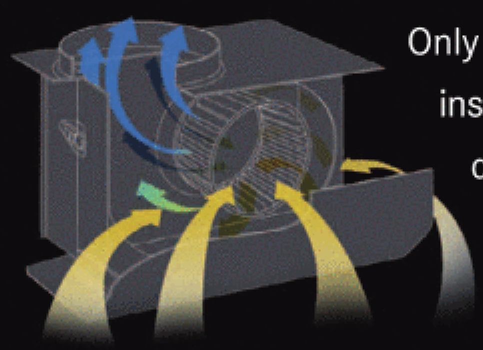

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our readers write

Before + After

I picked up the September issue of *Traditional Home* and really enjoyed the before-and-after pictures. They are an inspiration.

JEANNE GARNER
JACKSONVILLE, FLORIDA

Tea Time

When *Traditional Home* arrives in my mailbox, I pour a cup of tea and settle down to enjoy all the lovely photography and to be inspired. I am in my seventies and on a fixed income, so major changes in my home are not possible.

But by watching how art and colors are used, how the furnishings are placed, and what window treatments are used, I can pick out trends and update my decor in small ways that I can afford. I really study the photographs, and they have helped me so much.

Many people tell me that my small home is light and airy and peaceful. I love that. And I love your magazine.

JANET DUNLAP
ROCKLIN, CALIFORNIA

Delighted Guest

I've been a subscriber to your magazine for a long time and have enjoyed all the issues. I was surprised and elated to discover your wonderful article about Le Manoir aux Quat' Saisons in your May issue [Cooking School]. There is no grander small hotel anywhere in England—and I should know, because I've been a guest in many.

Years ago I took the plunge and decided to give Le Manoir a try as a single woman. What a spectacular joy it was! The guest rooms at the hotel are beautifully appointed, and the staff willing to accommodate guests at a moment's notice. Best of all was the dining room staff. The food at Le Manoir is pure pleasure. I was particularly intrigued with a desert made of chocolate in the shape of a tiny cup and saucer and filled with chocolate mousse. Heaven on earth!

Once I informed the host in the dining room that I enjoy cooking, he gave me a tour of the kitchen, where I saw the special oven that kept the chocolate at a perfect temperature. Chef Raymond Blanc is to be congratulated for all he has accomplished there. I believe I'm due for another visit!

BARBARA MILLER
VIA E-MAIL

Thank you for writing. Hearing from readers is important to us, so direct your comments to The Editor, Traditional Home, *1716 Locust St., Des Moines, IA 50309-3023; or send e-mail to traditionalhome@meredith.com.*

In a recent issue, we asked *If money were no object, which room of your home would you transform, and how and why?* We were amused by the reader who answered that if money were no object, she'd buy a new house! Overwhelmingly, you responded that you would most like to transform the kitchen. From your responses, we drew the neame of Karen Hilton of Coweta, Oklahoma, who reads cookbooks like others read novels and dreams of a huge center island bathed in light streaming in from a bank of windows. She will receive a copy of *Chef's Story* (HarperCollins, 2007).

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SUSTAINING TRADITIONAL CRAFTS GIVES BEAUTY **A DEEPER MEANING**

White Sofia soup bowl, $32; Chocolate Troyan dinner dish, $64; and Waffle throw, $190; Bulgar at Matta (mattany.com). **Background:** "Skyscraper" wallpaper by Alpha Workshops (alphaworkshops.org).

"We make a living by what we get, we make a life by what we give," Winston Churchill once said. Today, companies that care are finding that they can do both at once. When it comes to supporting artisans worldwide, business people are finding that they can, indeed, do well by doing good.

In one case, it's by reviving hand-quilting techniques in Alabama. In another, it's by hiring Zulu ceramists to create joyous pieces while they also learn management skills and secure better health care. Feast your eyes on these goods—and know that while they lift your heart and brighten your home, they also improve their creators' lives.

PHOTOGRAPH: PETER KRUMHARDT

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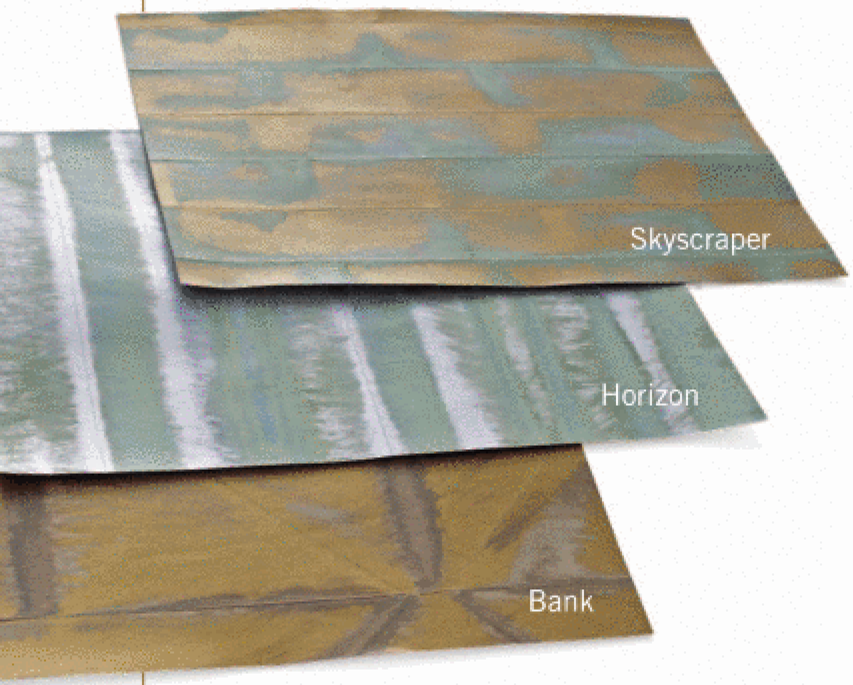
Chocolate dish, $64; Troyan rose bowl, $25.

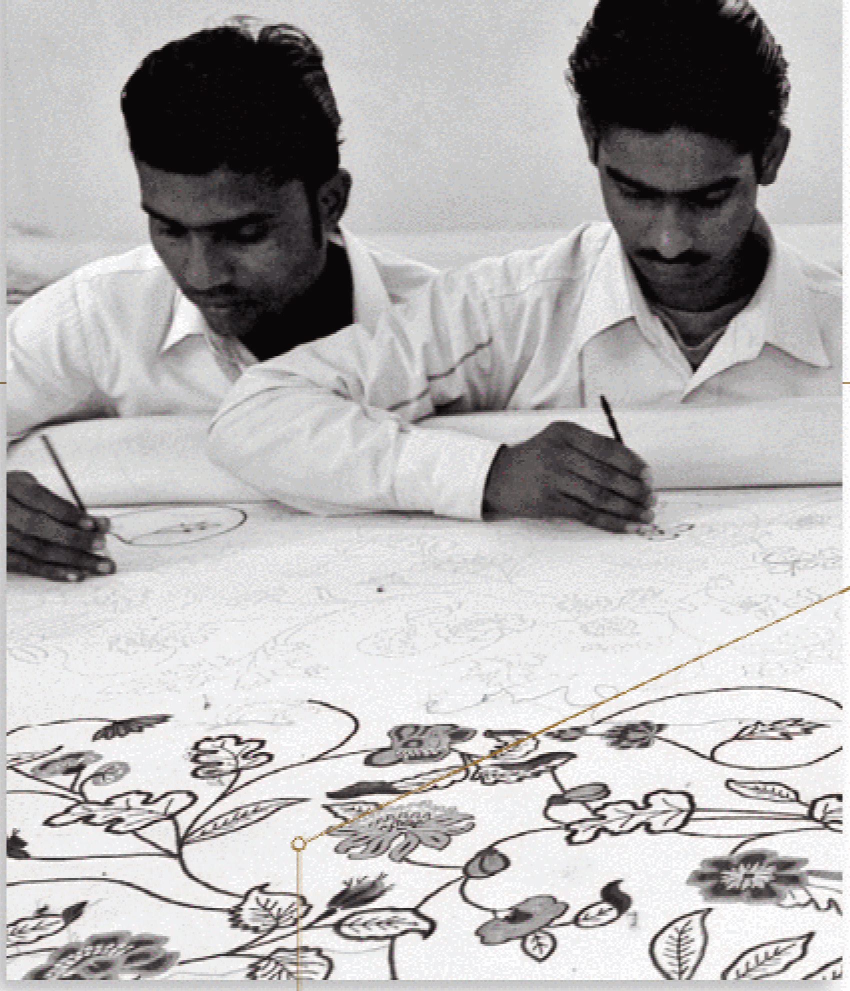
BULGAR

You might not expect someone who sells pottery and blankets to be a speaker at the United Nations, but Donna Hadjipopov's passion for "conscious capitalism" has taken her there. Her mantra? "You can run a successful business, do good in the world, and have fun." She says it—to top-level officials—and she lives it. Through Bulgar, the company she and husband George set up in 1997, she helps potters and weavers in his native Bulgaria give their work a modern sophistication that appeals to tastemakers like Joseph Abboud, who is nuts about the throws, and Bunny Williams, who loves the ceramics (bulgarusa.com). Shop at mattany.com.



ALPHA WORKSHOPS

Alpha Workshops in New York's Chelsea neighborhood trains and employs people living with HIV/AIDS in the decorative arts and then offers their services to high-end interior designers and clients. Workshops are free to perspective artisans, and experience isn't required. The group's new Texture collection of wall covering uses paper manipulated ahead of time so that the paint creates softly graphic patterns (alphaworkshops.org).



LOST City

Afshan Durrani, founder of Lost City Products, is "drawn to juxtapositions of unlikely themes"—including art, poetry, and rock 'n' roll—that inspire the company's stunning textiles. Using the 17th-century art of hooked-needle embroidery inherited from their ancestors, artisans from Lucknow, India, execute strikingly modern designs on silks and cotton for Lost City. The company enables these artisans to earn good wages under decent working conditions—while bringing an appreciation for their vanishing craft westward. "We strike a balance between the past and future through experimentation, open-mindedness, and sometimes simply an intuitive sense of what works," says Durrani. (lostcityproducts.com, trade only)

PHOTOGRAPHS: PETER KRUMHARDT; LOST CITY ARTISANS

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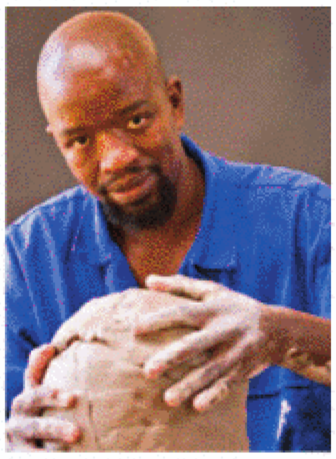
ARDMORE artistry

It's a long way from South Africa's Drakensberg Mountains to Christie's London. But the work of Ardmore Ceramic Art Studios has the creative exuberance that makes the journey possible. Christie's has devoted two auctions to the painted ceramics, which fuse Zulu skills and folklore with Western technology and artistic traditions. Fèe Halsted-Berning, a formally trained artist, began Ardmore in 1985 with one student—Bonnie Ntshalintshali. Her natural talent—and Fèe's coaching—turned Ntshalintshali into an internationally known artist whose life was cut short in 1999 when she died, as so many in her country have, of HIV-related causes. Now Ardmore employs about 80 Zulu ceramists. They create collaboratively, sign their work, and let individuality shine in pieces that are not only poetic but also appeal to a broad audience. Dennis Rolland, a New York designer, used Ardmore pottery in a recent showhouse—styling a Louis XV desk with its vivid candlesticks—and on a table at the gala dinner for a major antiques show. "The patterns and colors are so beautiful," he says. "They work with extremely sophisticated things." The Ardmore Excellence Fund helps artists build homes, learn management skills, get health care for their extended families, and educate their children (ardmoreceramics.co.za).

Top right: Giraffe Sugar Bowl, $450. **Left:** Bird Urn, $12,000. Both at Amaridian (917/463-3719). **Below:** Master thrower Lovemore Sithole.



AMARIDIAN

Fraser Conlon's SoHo gallery, Amaridian, showcases art, craft, and design from sub-Saharan Africa. From October 30 through November 21, it will mount an exhibition of Ardmore ceramics. "The work resonates on so many levels," Conlon says. "It's lyrical, bursting with whimsy and fantasy. But there is a seriously intense message in more sculptural pieces." Collectors clamor for the exquisite work—a large urn can fetch more than $12,000—but an eggcup or spice bowl sells for about $125. For exhibition details, visit amaridianusa.com.

PHOTOGRAPHS: PETER KRUMHARDT

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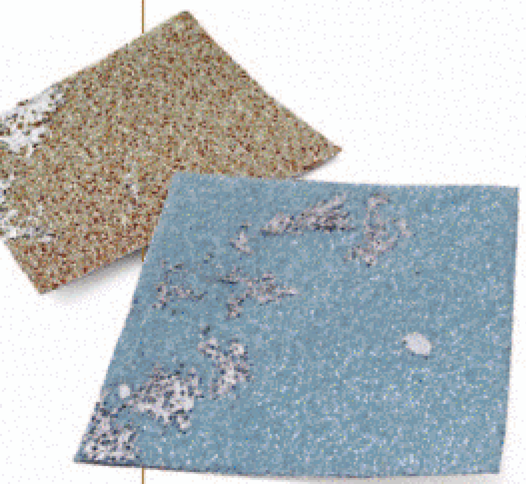
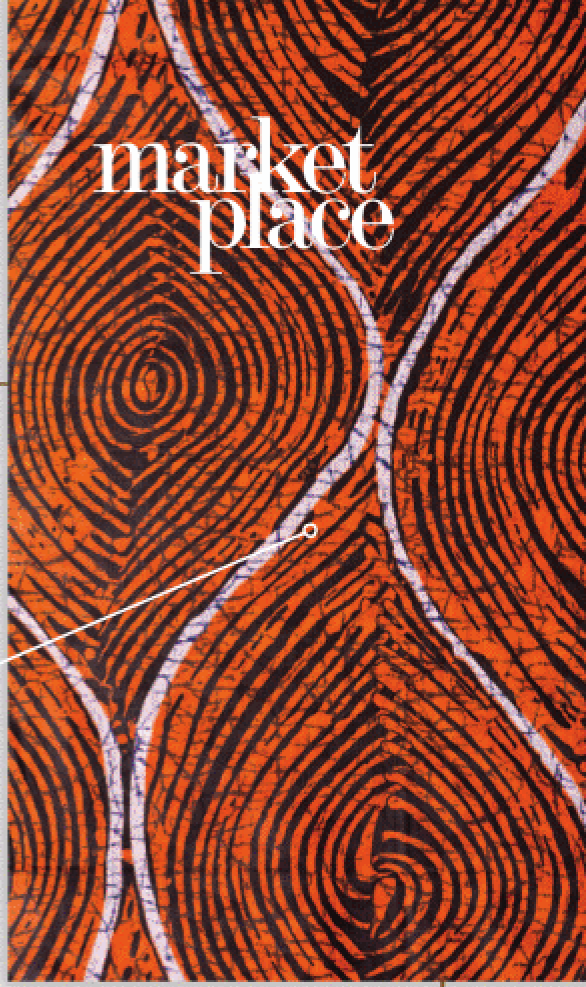
SCENIC MESA

Nestled among the farms and orchards of Hotchkiss, Colorado, is Julie Littlefield's Scenic Mesa Ranch, which provides an outlet for local artisans. For Litttlefield's collection of hand-crafted furniture and accessories, the artisans capture the spirit of the rugged West. From buffalo leather furniture—even braided buffalo leather tiebacks (*above*) at $672 each—to lamps in stone and wood, the products are casually sophisticated (scenicmesa.com). —*Krissa Rossbund*



MAYA ROMANOFF

From the slopes of the Himalayas to the shores of Lake Michigan, the artisans who make Maya Romanoff's innovative wall coverings share a bond: delight in beauty. To ensure that employees have decent conditions, Romanoff's wife, Joyce, visits "every factory and studio we do business with." At their Illinois facility, Cambodian-born artisans produce the new "Bedazzled Leaf" wallpaper *(above)* encrusted with tiny glass beads and a sparkle of gold or silver leaf (mayaromanoff.com) trade only.

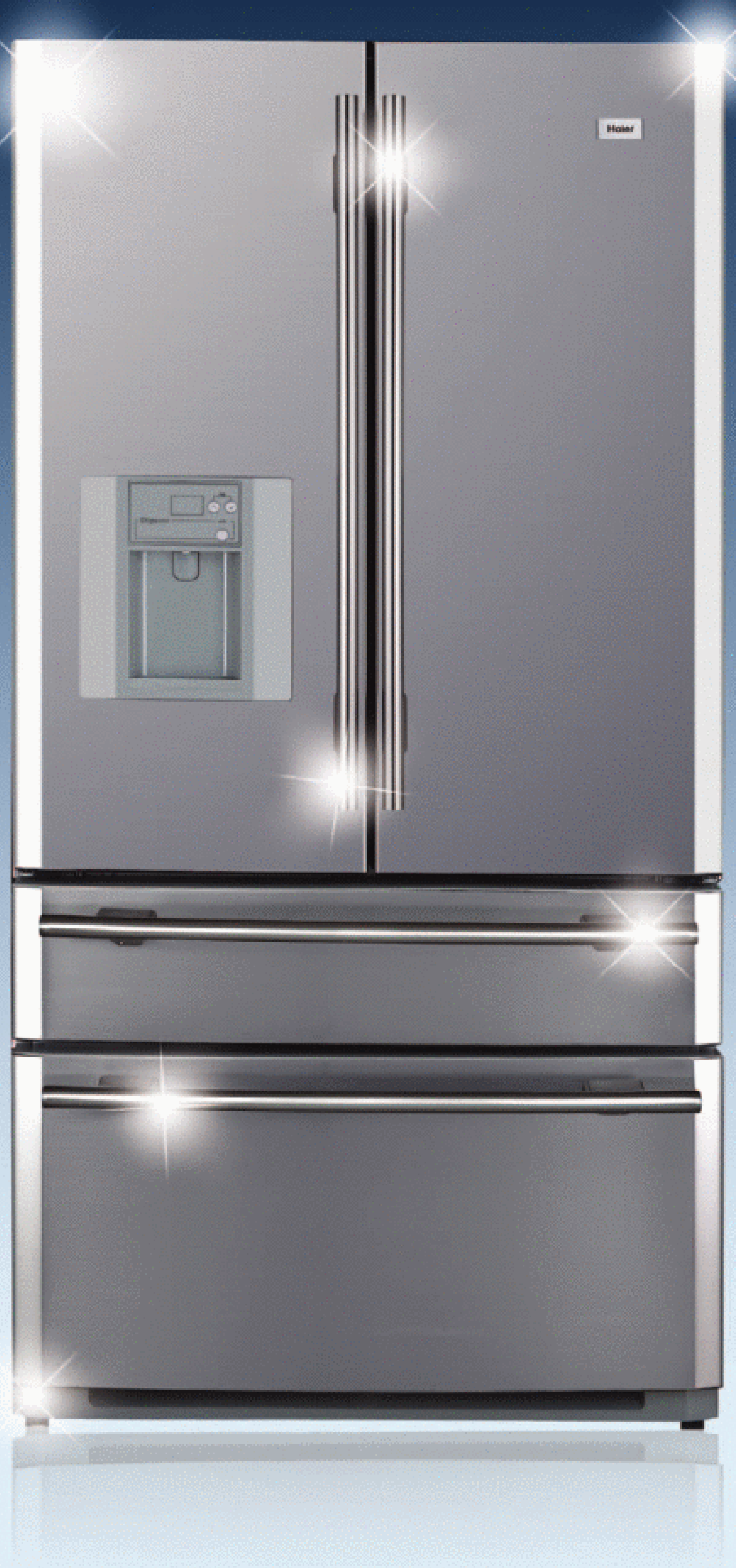


KILIMANI Textiles

Manhattan-based Jessica Curnoe and Bola Jacobs are a cool enough couple to run an art gallery (she has) or a nightclub (their nightmare). Instead, they chose to revitalize the textile industry in his Nigerian hometown, hoping that the vivid colors and graphic patterns would appeal to those who already celebrate and embrace textiles from India (think John Robshaw bedding) and Uzbekistan (witness the ubiquity of Madeline Weinrib's beautiful ikats). It's not a stretch. "European fashion houses like Hugo Boss and Bottega Veneta have been inspired by West African textiles," Jacobs says. "Meanwhile, Nigerians have been moving toward European fabric. We want to bring back pride in traditional craft and show people that it is still relevant." Through Kilimani, their new venture, they revisit fabric that has mostly been used as clothing, adapting age-old prints to sell as pillows ($80–$500) and by the yard (kilimanidesign.com; 646/330-4750).

PHOTOGRAPHS: PETER KRUMHARDT; KILIMANI PORTRAIT: BEN RITTER

Bling Bling



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Haier's Counter Depth French Door Refrigerator fits seamlessly in between cabinets and countertops, but it won't become a wall flower. The easy-to-clean, stainless steel doors and cool, long silver handles make this fridge pop. Open it up, and *bling bling*. The French door design gives you tons of room while the two temperature controlled freezer drawers provide flexibility and organizational possibilities. Close it, and you'll be saying, *"Sorry kids, hang your picture on the stove."*

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ALABAMA CHANIN

Since arriving in Alabama in 2000 to make a film about the community's quilting circles, Natalie "Alabama" Chanin has helped revive the age-old art of hand-stitching. Many of the artisans are ex-factory workers from the area's once-thriving textile industry; almost all of her fashion and home furnishings are crafted from organic and reclaimed materials. "Angie's Fall Appliqué Pillow," $580, is available at alabamachanin.com.

MEGERIAN RUGS

For the Megerians, an Armenian-American family, making hand-knotted rugs is a birthright—and a responsibility. Established in 1917, their eponymous company sells and restores antique and vintage rugs, and creates new ones. They still produce rugs in the family's native country as well as further afield. This "Lotto" runner is made with eco-friendly dyes derived from flowers and plants from the Armenian Highlands (megerianrugs.com) trade only.

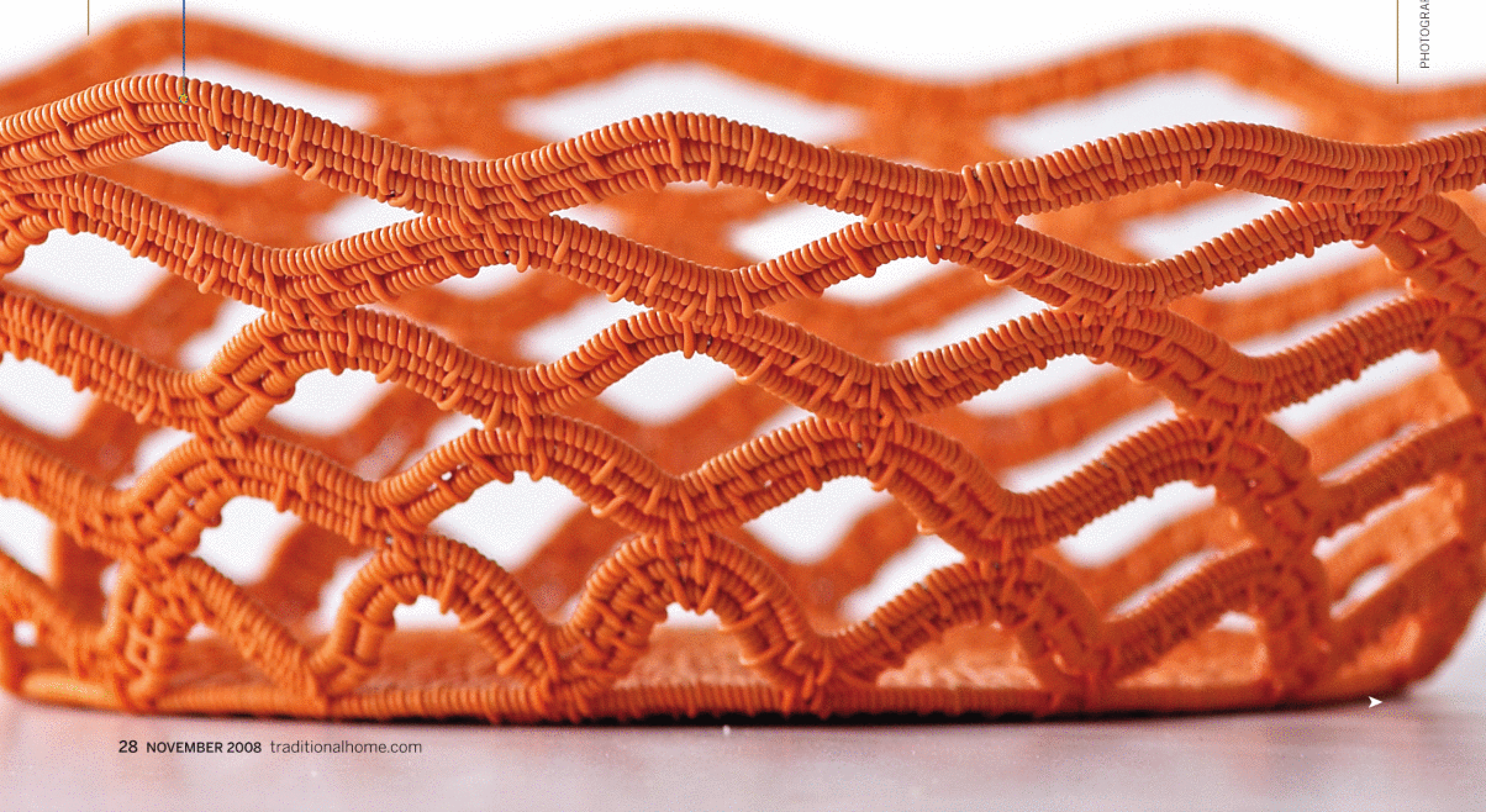
PATAGONIA BOWLS

When petroleum fields were discovered in areas of Argentina and Chile during the early '60s, the Mapuche tribe and their land were exploited. Now, in an effort to restore both economic and environmental sustainability, many of the indigenous people are rebuilding their communities and earning a living making these beautifully rendered Patagonia bowls, $70–$205, carved from fallen Lenga trees; available at ABC Home (212/473-3000).

ZENZULU wire bowls

Delicate lacy platters and dramatic swirling bowls are the products of ZenZulu, a business founded by Marisa Fick-Jordaan and dedicated to uniting traditional craft with contemporary design. Through extensive workshops, innovative product development, and concentrated marketing, artisans outside of Durbin, South Africa, are able to make a living by weaving these show-stoppers from brightly colored telephone wire. This ZenZulu "Lace" platter is available through Amaridian (917/463-3719 or amaridianusa.com).

PHOTOGRAPHS: PETER KRUMHARDT



Mother, wife, and actress Kelly Preston knows the importance of making a statement, her own. "My home is a refuge, filled with family and friends, antiques that remain classics with a timeless comfort throughout." **Nobody knows style like Karastan, and nobody knows your style like you.**

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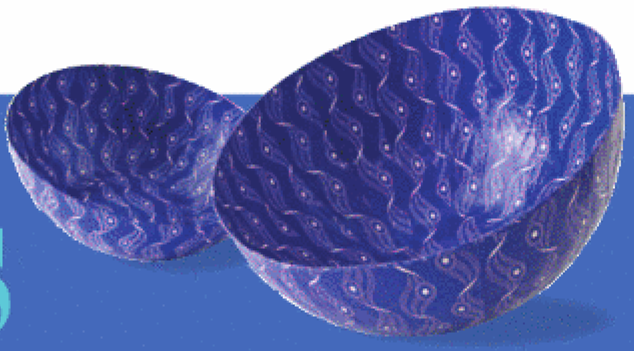
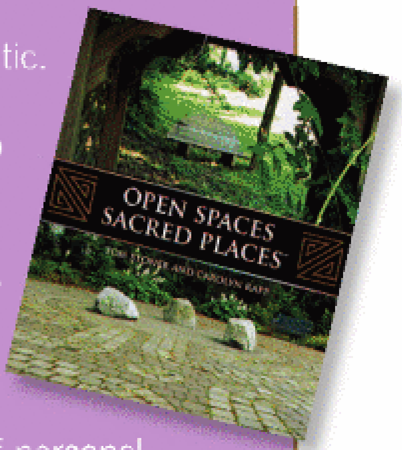
Since founding Artistic Tile in 1987, Nancy Epstein has proven that you can conduct business while still helping others. She generously supports a range of charitable causes as well as collaborating with artisans around the world to translate craft into design with lasting relevance—and market appeal. "The more business we bring in, the better they do. That's why it is so important to help them create things that hit the mark." To that end, she has promoted American ceramists, Colombian craftspeople making waterproof wood tiles, and Tunisian mosaic artists whose designs include "Roman Flower" (*top right*). As for Italian stonework, almost everyone will crave her new marble "Chocolate Stone Border" (*top left*); hand-crafted in the atelier of Giovanni Barbieri, it looks good enough to eat (artistictile.com).

AID TO artisans



The global marketplace can be overwhelming. Especially if you are a young person practicing marquetry in a Bolivian barrio or a girl in Mali dying locally made cotton cloth. Aid to Artisans, a nonprofit organization, helps existing groups around the world by providing them with training, business-related grants, and exposure at international trade shows. For example, Aid to Artisans supports Wola Nani Crafts, which produces these lively papier-mâché bowls that are made by HIV-positive women in South Africa. Set of three handcrafted bowls, $90 (aidtoartisans.org).

PEACEFUL places



Gardens are therapeutic. It's a well-established fact that digging deep into the soil connects hearts and minds to inner strengths, helps iron out the wrinkles of everyday life, and makes the more permanent creases of personal trauma easier to bear. But there is growing conviction that public gardens also offer the same healing function to the community at large, be it as part of prison yards, hospital grounds, or pieces of derelict ground in an inner-city neighborhood.

Open Spaces Sacred Places is about the projects of the TKF Foundation, which is the brainchild of retired tech industry executive Tom Stoner and his wife, Kitty. Baltimore-based, TKF's mission is "to provide the opportunity for a deeper human experience by supporting the creation of public green spaces that offer a temporary place of sanctuary, encourage reflection, provide solace, and engender peace."

Read more about TKF projects at tradiltionalhome.com or get the book, *Open Spaces Sacred Places* (Chelsea Green Publishing, 2008). —*Ethne Clarke*

PHOTOGRAPHS: PETER KRUMHARDT; EPSTEIN PORTRAIT, BEN RITTER

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BY SUZANNE ARNEY PRODUCED BY DORIS ATHINEOS

Left: Appliqué Chintz quilts are on display November 22–May 24 at the International Quilt Study Center & Museum in Lincoln, Nebraska. **Below:** Painted tree-of-life chintz wall hanging, circa 1750s.

PHOTOGRAPHS: WALL HANGING COURTESY OF V&A IMAGES/IAN THOMAS; CHINTZ APPLIQUE COURTESY OF INTERNATIONAL QUILT STUDY CENTER & MUSEUM

chintz charming

Glazed or unglazed, cotton chintz **passes the taste test**

Spice traders, industrialists, and ladies of leisure all had a hand in bringing chintz to the Western world, particularly to England and America. Its beginnings are as exotic and ancient as chay and indigo—dyes that produced marvelous reds and blues. The descriptive *chint* (plural, *chints*), from Hindi, meaning sprinkled or sprayed, referred to the background's overall dye treatment. And the hand-drawn designs, motifs like the swirling tree-of-life, were heavenly.

India's eastern coast was a textile center for 1,000 years before the British East India Company, searching for spices, entered the game around 1600. Quick thinkers, they bought and resold chintz for spices, but some fabrics sailed for London in aromatic holds. With its exotic, flowery patterns in dazzling colors, chintz warmed up English country houses, and it wasn't long before Brits began decorating themselves as well. Stylish women and men dressed themselves in chintz waistcoats and gowns. They were smitten with the feel and comfort of this new fabric—cotton. Colorfast materials made upkeep easy.

Gradually, an English chintz developed. Orders were sent to India for light backgrounds instead of bold, and hybridized designs added fanciful chinoiserie and European flower motifs. Eventually, chintz became too popular for the English titans of the homeland wool and linen industries, and the parvenu prints were banned.

Too late. Women with artistic talents, needlework skills, and the means to purchase the finest had found a creative outlet in refashioning chintz. To its other qualities, scarcity had added one more—status. Resourceful ladies took up their dainty silver scissors, and the art of *broderie perse* (Persian embroidery) was born. Lavish bouquets, birds, and butterflies were cut free and appliquéd onto plain bedcovers. Chintz's charm also encouraged British firms to develop machines to spin and print cotton. ➤

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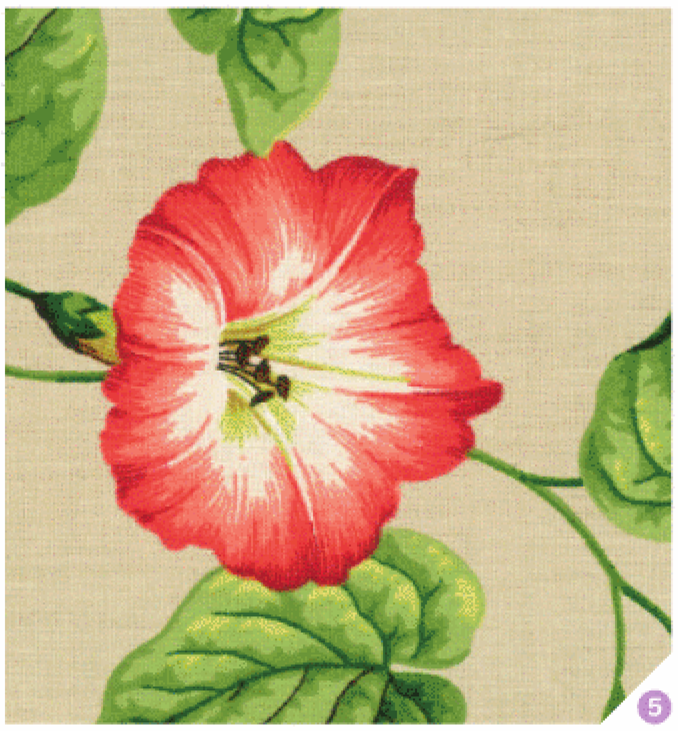

1 A tea-washed background adds a timeless feel to flowery "Tribute to John Fowler" (hazeltonhouse.com).
2 "Autumn Roses" (stone/green/lime) by Jean Monro is available through Clarence House (800/803-2850).
3 "Amelie in Pink, Green," designed by Colefax and Fowler and available through Cowtan & Tout (212/647-6900).
4 Purple chintz "Blenheim/Aubergine," by Rose Cumming/DessinFournir (785/434-2777).
5 Sanderson's glazed linen "Moonflower" in red (800/894-6185).
All fabrics trade only.

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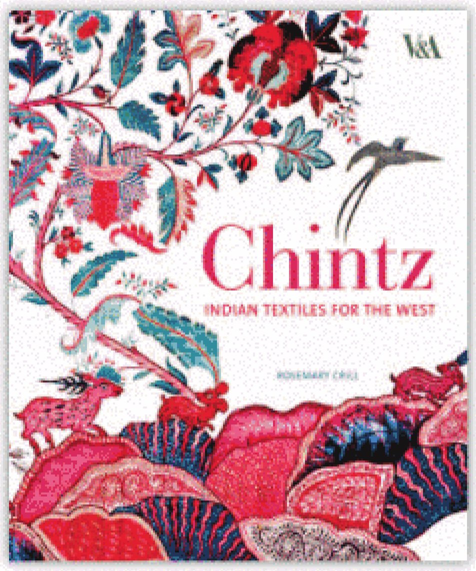

A must-read for floral-fabric fans: *Chintz* by curator Rosemary Crill of the Victoria and Albert Museum.

Americans—despite their demand for political independence—cherished a taste for English style. Chintz and broderie perse were elegant, elite fashions popular from about 1775 to around 1860. But as inexpensive roller-printed calico unfurled in the 19th century, chintz went the way of powdered wigs.

Rosemary Crill, senior curator for South Asia at the Victoria and Albert Museum, has just published a definitive (and beautifully illustrated) early history, *Chintz: Indian Textiles for the West.* She defines modern chintz as "any floral-printed furnishing fabric made of cotton or linen and often glazed." Early artisans burnished fabrics with shells (chanking) for that glossy finish; today resin glazes provide a durable sheen. (Unglazed chintz is called cretonne.)

Chintz fabrics began as exotic arrivistes, but with commercialization, those fresh, flowery patterns have put down roots and never really faded. Despite their haute pedigree, they behave like determined wildflowers, popping up in new corners, colors, and mixes, and always with a new crop of design devotees—from Colefax and Fowler to Cath Kidston and Ralph Lauren.

Mario Buatta, nicknamed the "Prince of Chintz" some 20 years ago, dismisses any demise—"Every decade has had its chintz," says Buatta, whose perennial favorite is Lee Jofa's Floral Bouquet. "It's like having a garden in your house year-round, and it's cheaper!"

PHOTOGRAPH: BOOK COVER COURTESY OF V&A IMAGES

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what's new, what's next

BY SABINE ROTHMAN
WITH CHLOE LIESKE

Heading into the holidays, we gather together **the best and the brightest**

Lum

lighting up life in the "Big Easy"

Wanting to be a part of "all the little shops and local artists that make New Orleans great"—and to give back—Adrienne Casbarian started Lum. She finds charming vintage lamps from around the globe and donates a large portion of each sale to local charities (shoplum.com).

Designers Guild

fairy tales can come true; it can happen to you

Want to live like a queen? A new partnership between Designers Guild and Britain's ruler can make this fairy tale your reality. Designer Tricia Guild and her team were given access to the royal archives, as well as Buckingham Palace and Windsor Castle, official residences of Her Majesty Queen Elizabeth II. The splendid result is The Royal Collection of fabric, wallpaper, and pillows. Among the offerings is a dazzling array of sumptuous silk damasks, decadent silk velvets, exquisite embroidery, and stunning flocked and printed wallpaper (designersguild.com).

William Kentridge

illy celebrates espresso—with fine art

The illy Art Collection makes it possible to enjoy museum-quality work with your morning coffee. South African artist William Kentridge has joined the ranks of past collaborators like Julian Schnabel and Jeff Koons in designing the Italian company's newest set of playfully reflective espresso and cappuccino cups, $180-$200 for sets of 6 (illyusa.com). ➤

PHOTOGRAPHS: PORTRAIT, JAMES MERELL; CUPS, PETER KRUMHARDT

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Kathryn M. Ireland

bohemian anglomania: it's ab-fab!

She reminds us of a character from *Absolutely Fabulous,* the campy British TV comedy. And like the show, Kathryn M. Ireland has a devoted following. Her signature style—Bohemian Anglomania—merges the idiosyncrasy of an English country house with California's casual air. Although she only takes on a few interior design projects at a time, her 10-year-old textile line—which she updates every season—has brought her vision to a wider audience. The newest prints, including *(left to right)* Safi Suzani, Casablanca, and Tangier, continue to convey the designer's worldly inspirations, flair for color, and relaxed charm (kathrynireland.com).

Update: **peace movement** symbols transcend politics—even in election years

The iconic peace symbol turned 50 this year, and it is far from obsolete. Gerald Holtom, a British artist, created what became the emblem of the 1960s anti-war movement in 1958 as a protest against nuclear arms. Today, the circular sign is showing up on everything from high-top Converse sneakers to engraved note cards by Dempsey & Carroll (dempseyandcarroll.com). Designers continue looking for alternative ways to make a statement. Potter Jonathan Adler designed "Peace Hand," a porcelain sculpture with two fingers flashing the "V," which also signifies "peace" (jonathanadler.com). And Luke Irwin, an Irishman, designed "Doves and Stripes," a hand-knotted Nepalese carpet *(below)* that marries poetry to politics (lukeirwin.com).

PHOTOGRAPH: FABRIC, PETER KRUMHARDT

The Muirfield Bench

as sexy and playful as a red patent leather shoe

Los Angeles's glitterati flock to Robert Willson and David Serrano's Downtown, where the Muirfield Bench, $3,800, is our fave. Kicky color—order it in any Benjamin Moore hue—punches up graceful French Regency lines, making it the just-perfect piece for an entrance, under the stairs, or—without the center arm—as a piano bench (downtown20.net). ➤

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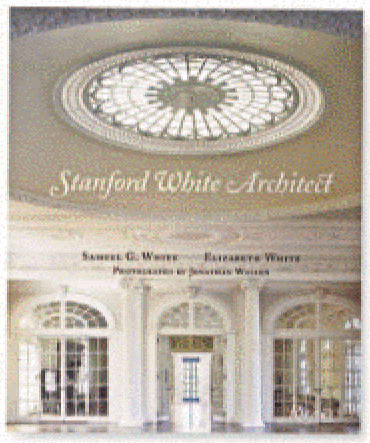
classic woman rose

exclusive to *Traditional Home* readers

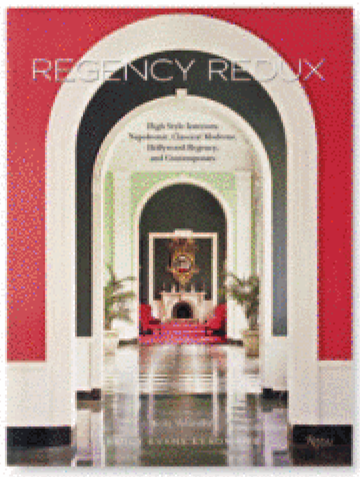
Like our Classic Woman honorees, this year's Classic Woman Rose has qualities that set it apart. A Floribunda rose bred by Tom Carruth and Christian Bedard of Weeks' Roses, it has buds that are a buttery-rich copper tint, turning as they open to rusty orange tinged with caramel. The dense double blooms have a delicate, fruity but not cloying, perfume. The bush is medium height (3 to 4 feet tall) and softly rounded with dark green foliage. It's a stunner in a rose border, or mixed with perennials; purple and blue complement orange, so the rose works well with purple-leaved plants like heuchera 'Frosted Violet;' silver-gray-leaved catmint (*Nepeta* x *faassenii*), or Russian sage (*Perovskia atriplicfolia*).

The Classic Woman Rose is available for $23.95 each, plus shipping. Plants will be shipped bare-root at the proper time for planting in your zone, beginning in early spring next year. Quantities are limited, so please order early. Call 800/420-2852 and specify item #M066656, Code THF81, or visit readershopping.com. Sorry, we are unable to ship to states or addresses outside of the contiguous United States.

The American House and **The English Garden** feature 100 iconic homes and 100 landscapes on opposite sides of the pond—with a helpful directory of those open to the public (Phaidon Press, $24.95).

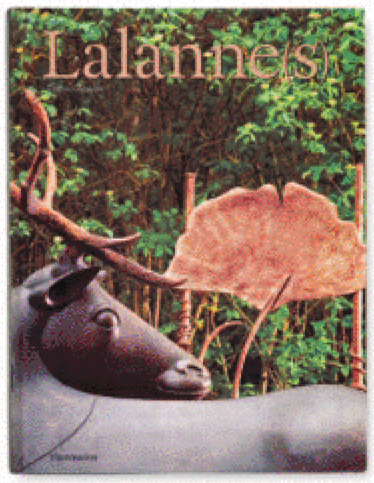


Stanford White, Architect His great-grandson, Samuel G. White, and Elizabeth White pay tribute to his legendary work, which includes homes for the Vanderbilts and the Whitneys (Rizzoli, $75).



Regency Redux Proof that Classicism is alive and well, this tome by Emily Evans Eerdmans—with a foreword by Kelly Wearstler—documents the revival of a grand and glamorous style (Rizzoli, $75).

Marie Antoinette Christian Duvernois and Francois Halard reveal the queen's softer side in *Marie Antoinette and the Last Garden at Versailles,* showcasing her house and gardens at Le Petit Trianon (Rizzoli, $65).



Lalanne(s) Daniel Abadie's monograph chronicles French sculptors Francois-Xavier and Claude Lalanne's genius—from a dragon-fly tray to a bathtub shaped like a hippo (Flammarion, $125). ➤

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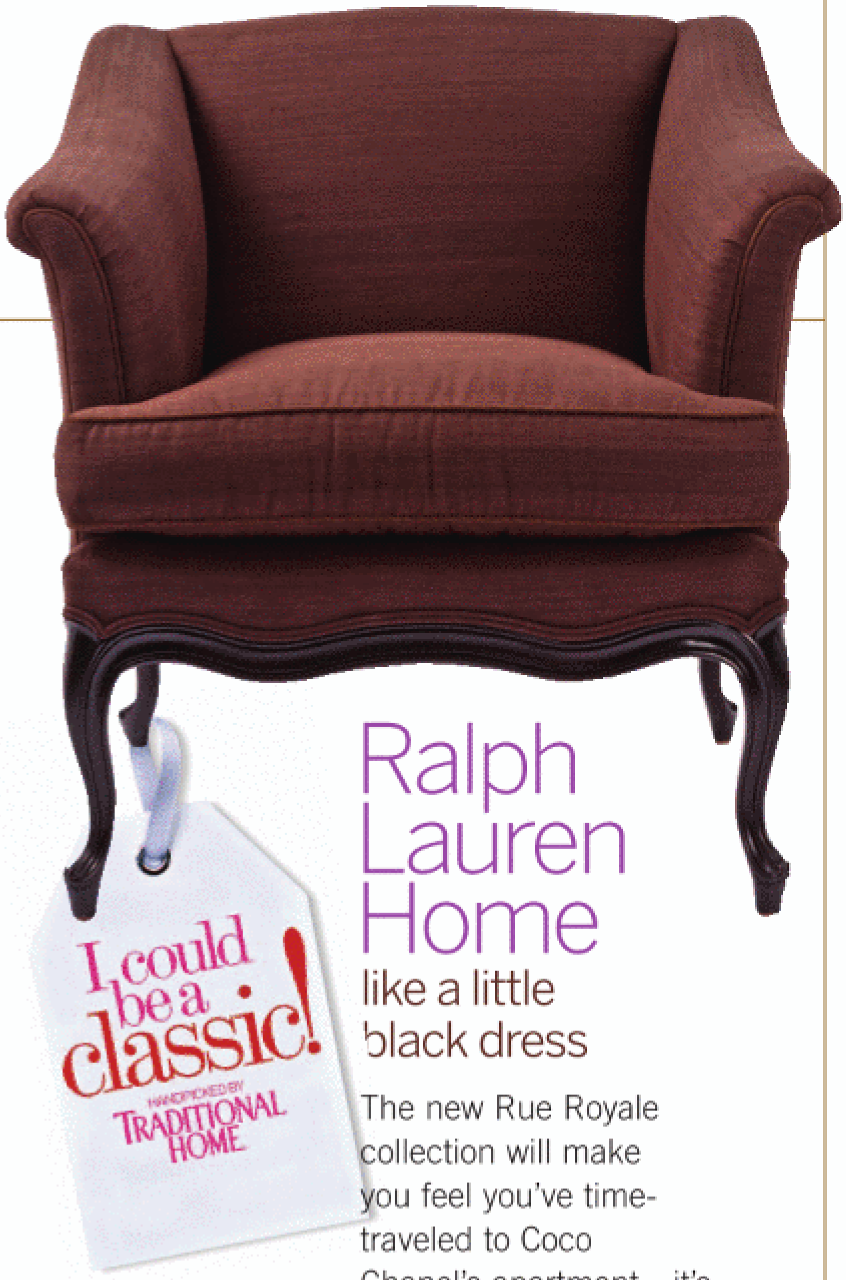

Merilyn Marshall-Cullen

personalize your toile

Besotted with your home—or with your pooch? Ask Merilyn Marshall-Cullen to design a custom toile illustrating your pride, joy, or greatest moment. She digitally printed fabric and wallpaper depicting Michael Strahan's record-breaking sack of Brett Favre. For a 6-year-old boy she crafted a pattern of Porsches and VW bugs. What's your passion? (MMC Designs; 908/522-6592).

Ralph Lauren Home

like a little black dress

The new Rue Royale collection will make you feel you've time-traveled to Coco Chanel's apartment—it's that chic. A palette of glossy black, camel, and chocolate has perennial style; the restrained French formality feels livable now. We think the Rue Royale club chair, $4,335, is not only a classic in the making but a classic already (ralphlauren home.com).

David Easton

inclined to recline? rest here in style

This is not your dad's recliner. But it might have been your great-great-grandfather's—if he was a gentleman farmer two centuries ago. David Easton, the most modern traditionalist we know, based his Chatham reclining lounge chair, $3,700, on a 19th-century model. But that doesn't mean it isn't totally up to date. "It is as light as a piece of sculpture—and comfortable," he says. It is part of the designer's new line of furniture for Lee Jofa, which includes tailored upholstered sofas and a terrific wing chair. Kick back! (leejofa.com).

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BY REBECCA CHRISTIAN   PHOTOGRAPHY BY MICHAEL WESCHLER

classic woman 2008 awards

SALUTES THE MODERN WOMAN WHO BELIEVES THAT WHILE CHARITY BEGINS AT HOME, IT DOESN'T END THERE. NO MATTER HOW ELEGANT HER BLOUSE, SHE IS WILLING TO ROLL UP HER SLEEVES AND HELP.

This marks the fourth year that we have had the pleasure of introducing you to the five national recipients of our annual *Traditional Home* Classic Woman Awards. Every year we wonder how the next year's crop can possibly equal the extraordinary nominees who have gone before. And every year we are humbled and impressed by the stories you send to us about women—from a volunteer who went from bagging groceries on Thursdays to directing a community food bank to the founder of an ambitious global center for education and collaboration in science and technology. Once more it was almost impossible to choose. What struck us most about the five women we ultimately selected was their refusal to see a problem and remain indifferent. Forged by the fire, each one of them suffered from problems that prompted them to seek solutions: separation from loved ones, illness, troubled children, suicide, the loss of a beloved neighborhood to crime. On the following pages you will meet our five recipients, who will be honored at a ceremony in New York City on November 10. We think you will be as impressed as we are with their stories, their energy, their insights, their humanity, and their service. Like us, we think you're going to be touched by the ideals they share: Love is not only something you feel, but something you do.

FURNISHINGS: DARRYL CARTER FOR THOMASVILLE; HAIR AND MAKEUP: BATA PLAVSIC FOR HALLEY RESOURCES

Sharon Adams

Walnut Way Conservation Corp.
Milwaukee, Wisconsin

When Sharon Adams was growing up in Milwaukee's Walnut Way, a neighborhood of sturdy old homes sheltered by canopies of trees, gardens thrived as well as extended families. There was connectedness and what Sharon calls a sense of "greening."

As a young idealist in 1968, her schooling and career pointed her east, for a time, to Detroit. There, she says, "I saw the contrast between communities that were barren and torn apart by race riots and the very affluent communities. That was a defining moment for me; I learned to be a bridge." Eventually she took what she had learned—"a peaceful but confident and spirit-driven way of finding equality"—to a job directing the Girl Scout Council of Greater New York. When she moved back to Milwaukee in 1997, however, the years had not been kind to her old neighborhood. Prostitution, gangs, and drug activity resulted in ugly, sometimes fatal scenarios against a backdrop of trash-filled lots and boarded-up houses. Fear ruled the streets like an unseen emperor.

In 1998, Sharon, husband Larry, and others founded Walnut Way, turning the neighborhood from one that was preyed on to one that was prayed for—and fought for. They were guided by the example of a gentle neighbor, Emma James, who built a new home in the then-dangerous old neighborhood and refused to move—literally—when she was shot at in the street. Sharon says in a tone of wonder, "She stood her ground!"

So has Walnut Way. Today it serves more than 1,000 people by facilitating the rehab of old houses and building new ones (100 so far); converting a drug house into the Walnut Way Neighborhood Center; and cultivating gardens. Walnut Way has also established a nursery of trees to extend the urban canopy that once sheltered a little girl with big ideals, ideals that have taken root where she, too, stands her ground.

FURNISHINGS: DARRYL CARTER FOR THOMASVILLE; HAIR AND MAKEUP: BATA PLAVSIC FOR HALLEY RESOURCES

Becky Douglas

Rising Star Outreach
Norcross, Georgia

A mystery of life is that every beginning foretells an ending. For Becky Douglas, a tragic ending—her beloved daughter Amber's death by suicide at age 24—was the beginning of a mission that would take this housewife and mother of nine not only to the ends of the earth but also into uncharted territory in her own heart. While going through Amber's things after her death in 2000, Becky discovered that this lifelong champion of the underdog had been sending money to an orphanage in India. Becky asked that memorials go to the orphanage, and the response was so generous she was invited to join its board. When she traveled to India for the first time in 2001, droves of leprosy-affected beggars—some without limbs or eyes—swarmed her cab. "Their suffering was so palpable it hurt to look at them," Becky recalls. On a 120-degree day, her cab was at a stoplight when a woman who had no legs crawled up. The driver directed Becky to tell her to move. She remembers, "I rolled the window down and our eyes connected. She asked me to help her children. I realized she was a mom like me. When I came home, I was haunted by that mother's eyes. I was just one person—not a doctor, not someone who had ever run an organization—but I could do something. I invited three friends to meet at my kitchen table." Thus began Rising Star, which now works with 44 colonies of leprosy-affected Indians and attracts passionate volunteers. It opened and operates a school and two homes for children, easing them into the mainstream through education. It also operates a traveling medical clinic and a micro-loan program so adults can forsake begging to start their own businesses. (One woman gained independence via a five-dollar iron.) What about that mother without whom Becky—who has now traveled to India 26 times—might have forgotten a problem that seemed too big to tackle? "I look for her every time I go back."

Betty J. Mohlenbrock

United Through Reading
San Diego, California

When Betty J. Mohlenbrock was 3, her father left to serve in the Navy in World War II, a proud but difficult time for her family. History repeated itself in the Vietnam era when she was a young wife and mother, and her husband, a flight surgeon for the Navy, was gone so long that their 2-year-old daughter didn't recognize him on his return.

Those experiences led Betty, a reading specialist from a long line of teachers, to found United Through Reading in 1989. Today its simple but powerful mission is: Film parents on duty for the military reading books to their children, and send DVDs home so the kids can read along with their own copy of the book, thus fostering both familial bonds and essential reading skills. Many young children talk back to the on-screen image and take the DVDs to bed with them; one DVD prompted a communication breakthrough with an autistic son. Because children thrive on repetition, seeing and hearing their parents over and over helps ease the pain of separation.

"I believe very strongly that reading, and particularly reading together, is the glue of our culture, starting in the family," Betty says. "It establishes the joy of reading in children's hearts." The organization (with First Lady Laura Bush as honorary chair of its Military Program) has served 460,000, expanding to children with parents in prison and to children whose grandparents live far away. In one instance, a mother who would not permit contact between her son and his incarcerated father relented because of the program. Today the father and son are rebuilding a relationship through DVDs and phone calls.

United Through Reading's goal is to expand nationally into all armed service branches, says Betty, whose slogan is "Onward and Upward!" What does this visionary do in her down time? Read the Harry Potter and Narnia books to her grandchildren, of course.

FURNISHINGS: DARRYL CARTER FOR THOMASVILLE; HAIR AND MAKEUP: BATA PLAVSIC FOR HALLEY RESOURCES

Beverly Circone

Kids 'n Kamp
Columbus, Ohio

Beverly Circone is the first person people call when they have good news, and also the first person they call when they have bad news, say those who benefit from Kids 'n Kamp, the organization that she founded in 1982 to support the families of children with cancer.

For Beverly, circumstances conspired in a way that did not seem coincidental when she and her husband, Nick—who was then recuperating from cancer he was not expected to survive—watched the CBS show *Sunday Morning,* in which Charles Kuralt visited a camp for children with cancer. "Nick and I knew immediately this was what we wanted to do with the rest of our lives."

Twenty-six years after their first weekend summer camp, Nick is thriving—and so is Kids 'n Kamp. With 200 volunteers (most are parents of sick children), it serves 370 families and has grown to include tutoring for children, quilting weekends for moms, respite weekends for parents, mom's and dad's dinners out, counseling, family activities, a partnership with a children's hospital, scholarships, support for bereaved families, and financial help for families who are torn between paying for treatments or utility bills. "We are the first organization to focus on the families of children with cancer," Beverly says proudly, adding that siblings, particularly, need support because they can feel "lonely, afraid, neglected, and even guilty, because Mom and Dad must focus so intently on the patient-child." Brothers and sisters are welcome at family activities and at camp—the one place, a child confided to Beverly, where they are treated as specially as their sick sibs.

These days the ever-practical, ever-compassionate Beverly is learning Spanish in order to reach out to Hispanic people in her community. But in any language, her most eloquent volunteers are former child cancer patients who are now grown up: All they have to say to families with a sick child is, "Here I am."

Marta Schneider

Children's Home Society of Florida
Vero Beach, Florida

"Happy birthday! You're 18, and now you're homeless." That's the bleak message that children in Florida who "age out" of the foster care system receive, says Marta Schneider of Vero Beach, who for 10 years has served on the Indian River Advisory Board of Florida's Children's Home Society (CHS), headquartered in Winter Park.

"Many of these children have been abused or neglected," she says, "have one or both parents in jail or dead, or don't know where their parents are. In many cases, they have been in and out of foster homes, have understandably chosen wrong paths, and don't have GEDs, let alone high school diplomas. Their chances of making it on their own are one in a million, if that. Growing up is hard enough, even if you have two caring parents."

Marta knows about that firsthand. She and her husband had challenges raising their own three children, all of whom had serious problems but are now thriving adults. That experience drew her to CHS, where she was instrumental in opening a Girls' Group Home for girls ages 12 to 18 who have fallen through the cracks of the foster care and adoption systems. Marta also used her interior design skills to guide the decorating and furnishing of its bedrooms with fun, youthful themes like Jungle Boogie and Magical Mermaid.

Now she's cajoling donors for $5 million to establsh a transitional home for young adults 18–23. (She's already halfway there!) Residents will be required to go to school, work, participate in a mentoring program, and pay graduated rent. "I don't really like asking people for money," she admits. But when she sees a former girls' home resident graduate and plan a career in sports therapy for overweight teens, it's worth the effort. "If we care about where our country is going," Marta says determinedly, "we have to break this cycle."

For more information on the important causes of our Classic Woman honorees, **go to traditionalhome.com**

FURNISHINGS: DARRYL CARTER FOR THOMASVILLE; HAIR AND MAKEUP: BATA PLAVSIC FOR HALLEY RESOURCES

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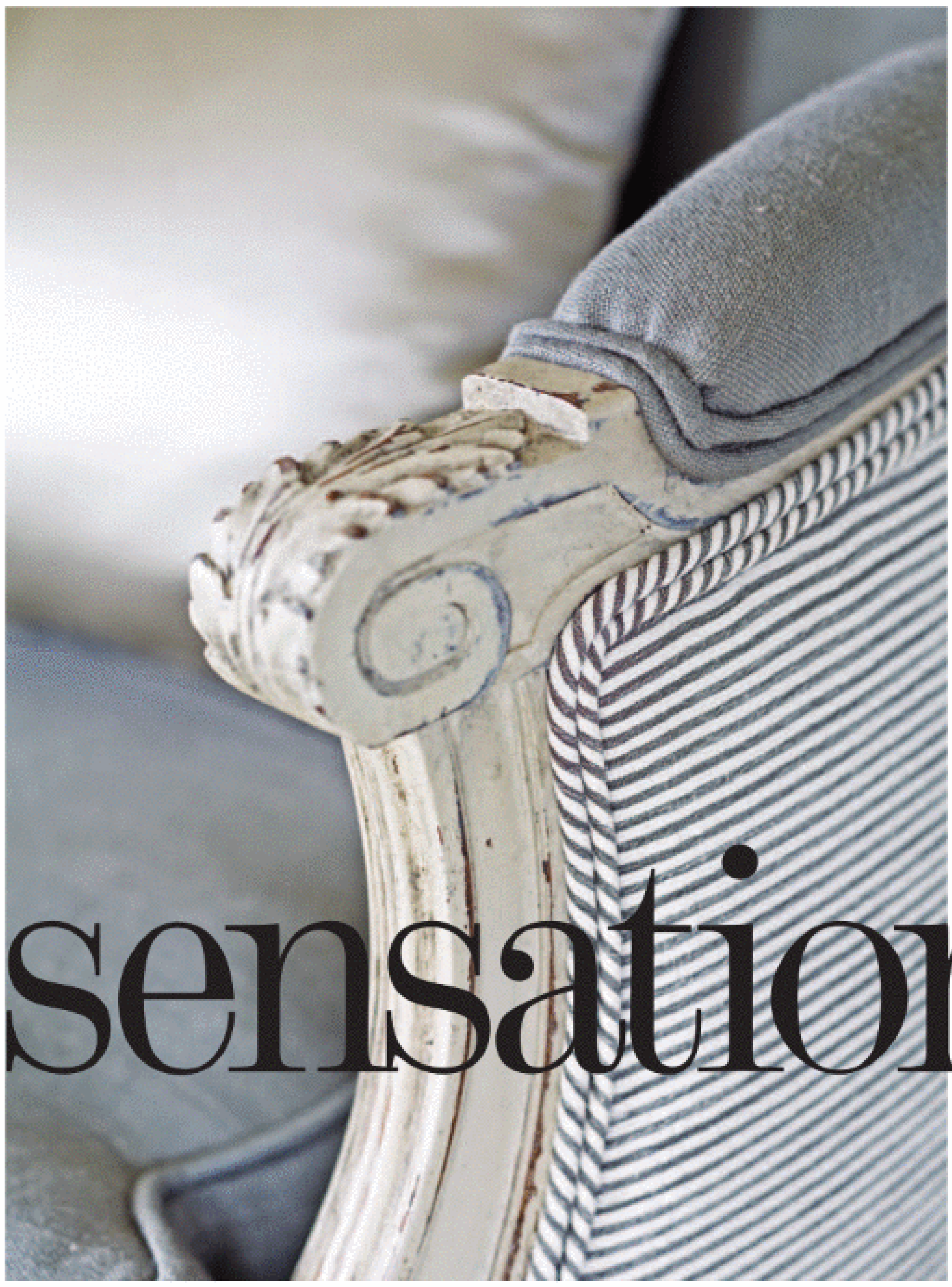
BY KRISSA ROSSBUND

Showhouses are meant to inspire. The three rooms that follow prompt style as well as generosity. Not only were they created by women who are designers and passionate volunteers, but they also benefit worthy causes. Their serene colors and soft materials create a sanctuary from hectic lives of work, play, and giving. ➤

sensationally soothing



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Liz McEnaney

Lake Forest Showhouse

Lake Forest, Illinois

Given the right weather, most people love spending time outdoors. But when designer Liz McEnaney took charge of a room overlooking a showhouse property's gardens, she used such soft colors and lovely furnishings that it might lure people inside even on a perfect day. "I'm a much better gardener than a decorator," Liz admits. "This was an opportunity to combine my love of design and my love of gardening."

On ivory stone walls, arched windows that would have been compromised with window treatments are left bare to grant easy views to the gardens. A seating arrangement features a clean-lined sofa topped with blue-and-white pillows, a pair of milky green armchairs edged in gold, and a brass coffee table.

Today, the treatment of the interior wall is graceful and delicate, but it didn't start that way. The wall housed the backside of the living room fireplace and was laden with soffits, turns, and asymmetrical doors. To unify its obstructive elements, a hand-painted mural of trees covers the wall. Reflected in the windows and the views to the outside, the gray-blue scene adds interest without overwhelming any other component of the room. "I wanted the focus to be outside," says Liz. "The mural adds to the feeling of being enveloped in a lush garden." ➤

Produced by Hilary Rose   Photographs by Edmund Barr

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Annika Christensen

Lake Forest Showhouse

Lake Forest, Illinois

There's light for the sake of necessity, and light for creating a pleasing aesthetic. Both came into play for interior designer Annika Christensen, born and raised in Sweden, where winter months afford only a small window of opportunity for sunlight. In the showhouse's master sitting room, she drew on her heritage to secure a palette that calms and promotes restful activity.

"There is no better inspiration than the location itself, so I made a trip to Sweden to handpick pieces," says Annika. It was a painting by Swedish artist Lennart Hall that inspired the warm gray of the grasscloth that covers the walls. Titled *Painting from Summer,* the modern oil hangs above a linen-skirted console table and offers a canvas filled with neutral gray interrupted by pops of intense, bright colors.

Unified by a large flokati rug are a Swedish antique sofa and chairs, all upholstered with blue-and-white seersucker, a modern variation on the ticking stripe that is often used in Swedish design. An organically shaped lamp and two occasional tables add a hint of a contemporary edge. The paper-shade lamp suggests movement, and a clear Lucite coffee table and a little round steel table from the 1960s enhance the room's airy ambience. Window treatments are fabricated from an ivory linen-and-silk-blend sheer that is adorned with light-reflecting glass beads. ➤

Produced by Hilary Rose Photographs by Edmund Barr

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Kate Singer
Orchard Hill Showhouse
Old Westbury, New York

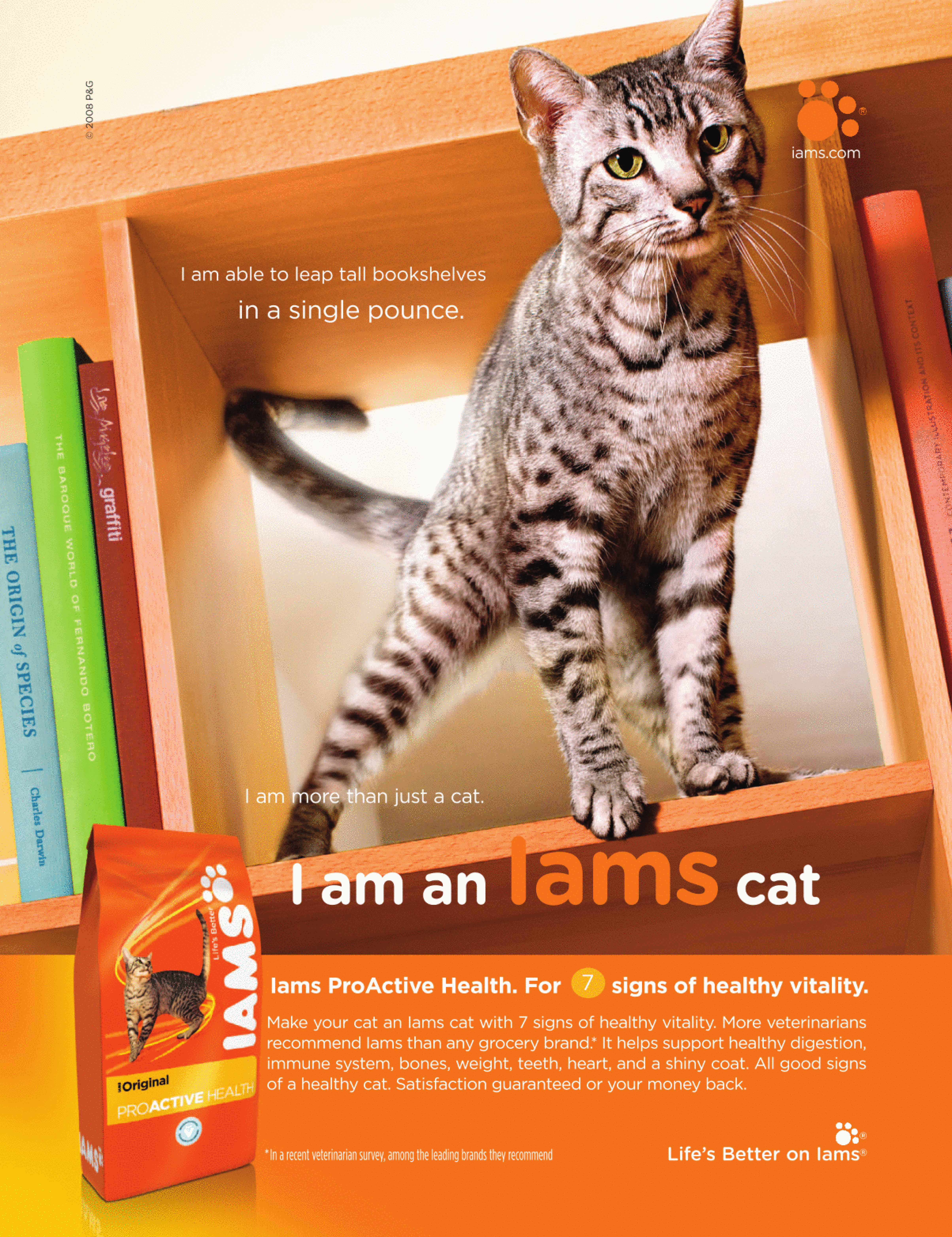
Interior designers often imagine a fictional character for whom their showhouse room is created. For this master bedroom in Old Westbury, Kate Singer used the room's real-life former occupant—the late New York philanthropist Peggie Phipps Boegner, whose parents built the mansion—as inspiration for a space drenched in ethereal silver, gray, lilac, and green.

"Mrs. Phipps was a phenomenal philanthropist who opened Old Westbury Gardens, which she founded in 1959, to the public a few years back," says Kate. The designer used the lavender hue of the wisteria just outside the room's windows as a springboard for other colors. A spring-green headboard, white linens bordered in lilac, and a checked silk in lilac and green pull the palette together. The embroidery on the silk bolster pillow inspired the vine motif that's hand-painted on the gray wall.

A vintage settee, Louis XVI chairs, and a mirrored coffee table make up a second seating area that acts more as an art gallery, with drawings of female forms hanging on the wall. In front of the fireplace surround sit a pair of slipper chairs covered in silver silk velvet. A tufted ottoman in a gray micro-fiber fabric is handy to both chairs.

Produced by Bonnie Maharam Photographs by Bruce Buck

For more information, see sources on page 146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BY JENNIFER WILSON PRODUCED BY JENNY BRADLEY

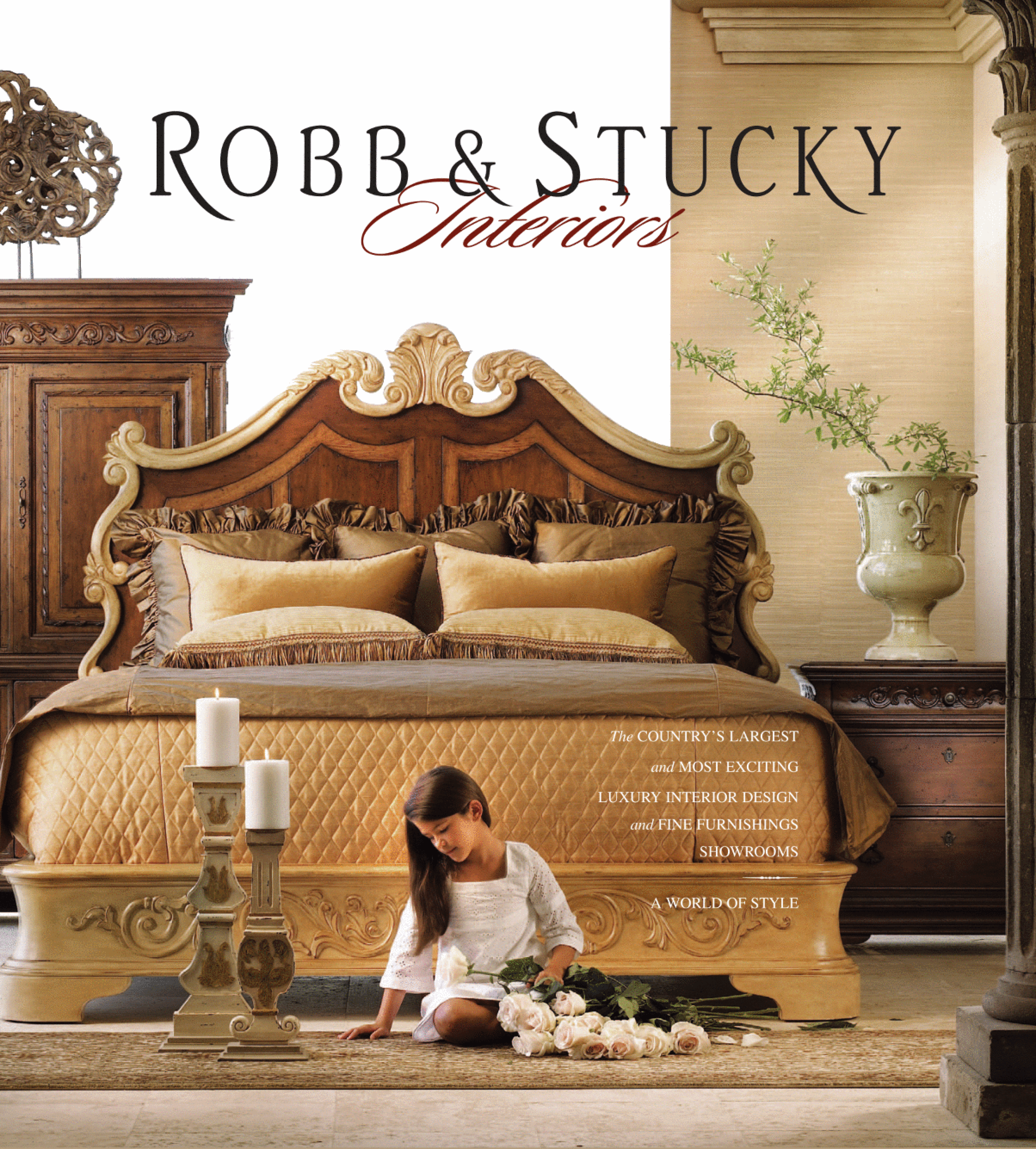
natural nomad

CLODAGH PERFECTS THE ALCHEMY OF HER WORK AMIDST THE **GOOD ENERGY OF HER NEW YORK STUDIO**

There is a simplicity born of the nomadic lifestyle. After wandering in more than 90 countries, interior designer Clodagh has carefully honed her spare design style.

Enter her New York City studio and showroom. Note its quiet energy. The tumble of water over rock. Wide brick arches like ancient fortresses. A giant tangle of vine as sculpture. Light bathes the serene space at Clodagh Design, where the energized staff of 23 architects and designers produces countless projects as well as fabric, carpet, lighting, and furniture with a global flair that borrows from nature. Clodagh and her staff are going retail as ➤

PHOTOGRAPHS: JOHN BESSLER



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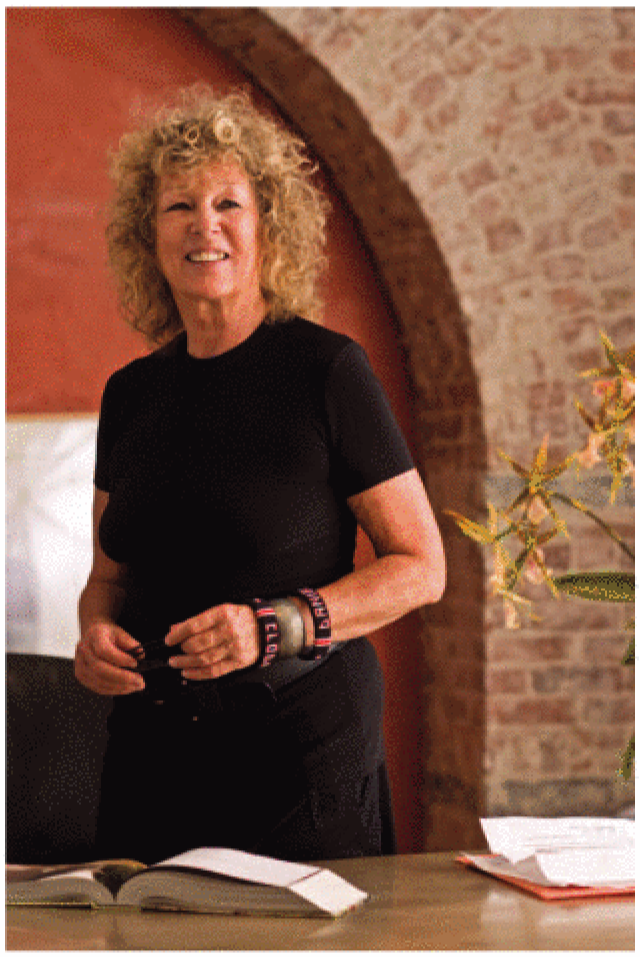

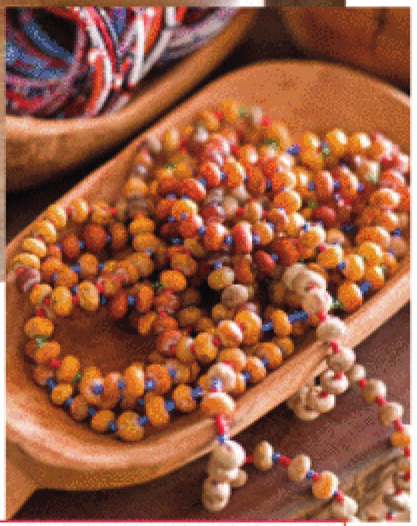

Clockwise from above: Clodagh in her New York office. ■ The adjoining showroom sells lighting, furniture, and accessories. ■ Proceeds from the sale of beads and bracelets go to Clodagh Cares. ■ Hand-thrown ceramic vases created by Pater Collis (starting at $130) add a dash of vibrant color to the quiet serenity of the retail showroom. **Preceding page:** Clodagh with staff members Sergio Mercado, left, and Jen DiLeonardi, right.

well: The product design division just launched an organic bedding line through Bed Bath & Beyond. Her own work has garnered international acclaim, including a spot in the Interior Design Hall of Fame.

"Interior and exterior design are stages for people to be," Clodagh says. "If you have too much stuff, it kills creativity. You need space for your mind."

Within the open floor plan of the 12,000 square-foot former Brooks Brothers building, she arranges desks according to feng shui—the ancient Chinese practice of color selection and furniture placement considered to promote health, happiness, and prosperity.

She and her staff "check their egos at the elevator" and often cluster together to ideate, write, and eat lunch—with light techno music playing softly. The retail showroom sells pieces from the Clodagh Collection, works from favorite artisans, private labels, and licensed products.

The design department works out the fabrics, carpets, and lights. An architecture studio orchestrates special projects—residential properties, hotels, spas—like the recently completed headquarters and test kitchen for *Saveur* magazine.

That's a hefty job description, put into perspective by Clodagh's lifelong motto: "Why not?" She overlooks the progress ➤

Clodagh cares

As if designer, CEO, and creative whirlwind weren't enough, Clodagh's new nonprofit, **Clodagh Cares** (clodaghcares.org), pools donations for charitable organizations that provide education, health necessities, and other means of assistance to children around the globe.

The grassroots effort is bolstered by the sale of beads, *above,* and other trinkets in Clodagh's showroom. For the equivalent of "two lattes and a muffin," according to her Web site, a child could have a life-saving mosquito net or a school uniform. Just $10. Can't you hear Clodagh posing her favorite question: Why not?

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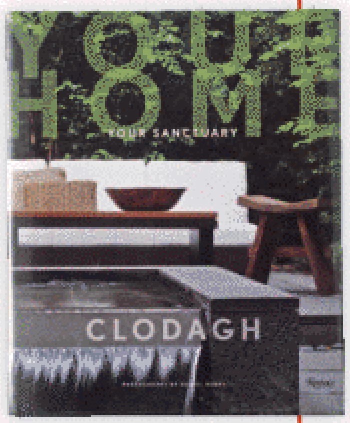
INSPIRED **READ**

Internationally known for her Zen-like and environmentally friendly design, Clodagh applies her signature "Four C's" to contemporary living—contemplating, cleansing, clarifying, and creating everything from sensual bedrooms to spa-like baths—in her new book, *Your Home, Your Sanctuary* (Rizzoli; $50).

"A home should support you in every way, and the book shares my ideas for creating that," says Clodagh. A "Top Nine" visual checklist of essential design elements, as well as striking photography by her husband, photographer Daniel Aubrey, makes this follow-up to her popular *Total Design* a fine addition to the minimalist's library.



Above: Clodagh and her team check out inspiration boards filled with photographs, natural elements, and textural trinkets. **Center right:** Some twisted vines create a sculptural endnote in the studio.

from her concrete-and-Cortens-steel desk, a spider orchid for company. "Interesting flowers stimulate the mind," she says. Beside her, a rolling restaurant cart (a favorite space-saver she calls "nomadic storage") overflows with photographs taken in the Tucson desert. Her images of shadows, water, and stone inspired a new carpet collection for Bentley Prince Street.

She came to interior design from fashion. Raised in Oscar Wilde's summer home in Ireland, Clodagh was named for a waterway that flowed past it. At 17 she began her own fashion-design company.

Then, she says, "I wanted to do something more meaningful." So she apprenticed with an architect in Spain.

Today, the woman who travels so lightly that even a last name became cumbersome aims to infuse her design with joy—an architecture that heals.

"It's about making a better world," she says. "What I like to hear most from my clients is, 'We feel good here.'"

Just as she does in this place where a quiet current of inspiration runs through burbling fountains, while the woman named for water creates.

find it For more information on Clodagh, visit clodagh.com or clodaghcares.org.

PHOTOGRAPH: BOOK, PETER KRUMHARDT

If you ever get lost in the woods, look for the guy wearing this jacket

Page | 75

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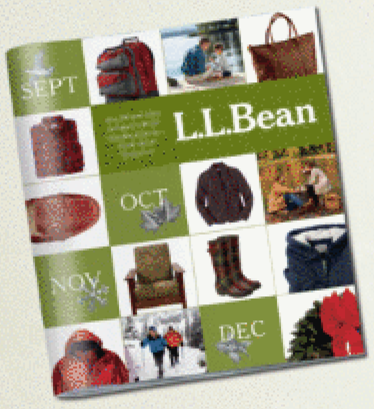

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BY LAURA HELLER

the art of audio

LISTEN CAREFULLY: GOOD SOUND IS IN THE **EAR OF THE LISTENER**

When it comes to audio equipment, especially speakers, our first instinct is to hide them. But for those who appreciate true, nuanced sound, bringing speakers into the open is the only way to go. Thankfully, there are attractive options that will make even those who think sound is unimportant sit up and listen.

In the spirit of this issue's Classic Woman theme, *Traditional Home* asked the audio industry's own classic—and classy—woman, Kathy Gornik, to walk us through the ins and outs of choosing speakers. Gornik is president and co-founder of Lexington, Kentucky-based Thiel Audio, a coveted brand among audiophiles. But first and foremost, Gornik is a music lover and thinks life is quite simply better with brilliant audio.

"Sound grows on you over time," says Gornik. "It creeps under your skin, it gets into your heart, your brain, and your body—and there is magic."

The goal of a great sound system is to fool you into thinking you're hearing the real thing, not a recording. True audiophiles disdain miniature speakers that boast big sound. And while "in-wall," custom-installed speakers will disappear into your decor, so too will the sound when compared to music played through individual pieces.

"Imagine you were having a dinner party in your home and had employed an ensemble to play," offers Gornik as an example. "Because you thought the musicians were not attractive, you put them in the closet but kept the door open. What kind of sound do you think would come out? That's what you get with an in-wall speaker."

Sound needs to roam freely about a room and interact with other surfaces. We may not realize it, but our ears can tell the difference between music that is streamed through a narrow source and music that fills a room. Whether you have dedicated listening time or just have the radio on while folding laundry, you will notice a difference from quality audio. Words are clearly enunciated, volume levels don't need to be raised in order ➤

ILLUSTRATION: BONNIE DAIN

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for your listening pleasure

Bring a favorite CD when testing speakers. Familiarity with a recording is the best way to gauge audio quality. A few favorites of Kathy Gornik, president of Thiel Audio, are Beethoven's piano concertos (especially those by pianist Murray Perahia), Pink Floyd's "Meddle," or anything by the Beach Boys, Led Zeppelin, Bob Dylan, or The Who.

to distinguish words or lyrics, and musical nuances will be revealed—even if you aren't listening for them.

When it comes to buying speakers, Gornik says, "Go to a dealer who can do a demo, and, given your budget, choose the speakers that sound the best." High-quality speakers range in price from a few hundred dollars to tens of thousands. A lot goes into each unit—parts, metals, interior muffling, case material, and construction—but it's the engineering that counts the most. "Not all engineering is expensive, some is just smart," says Gornik.

To create full-spectrum audio, speakers need to include multiple drivers: tweeters, mid-range drivers, woofers, and subwoofers. Tweeters produce the highest sounds and subwoofers the lowest bass, with the mid-range drivers handling the acoustic frequencies in between.

When speakers are engineered to be small and unobtrusive, some low-frequency drivers are separated out and stashed inside the subwoofer or eliminated all together. Those tiny golf-ball-sized speakers that would look so nice on a shelf? They aren't much more than a tweeter. "The sound of a grand piano has a hard time getting out of a golf ball," says Gornik.

The best sound comes from large speakers placed on a floor or stand. Shelf-sized speakers can provide surprisingly good audio when on a small stand of their own. A good compromise is a strategically placed wall-mounted speaker. Basically, there should be as little contact between the speaker and the corresponding surface as possible. This minimizes vibrations and interference and lets the sound move freely about the room.

PHOTOGRAPH: PETER KRUMHARDT; ILLUSTRATION, BONNIE DAIN

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green space

BY AMY ELBERT | PRODUCED BY HEATHER LOBDELL

walk the talk

ECO-KIND PRODUCTS WILL **PLEASE AND NURTURE YOU** FOR MANY YEARS

Discarded juice cans, label misprints, and wood scraps tickle Bonnie Trust Dahan's imagination. Her stylishly appointed California home is filled with furnishings and accessories made from such castoffs.

Even items that aren't fabricated from reclaimed materials have other eco-qualities: Bamboo fiber sheets on the bed, organic cotton towels in the bath, and a cuddly undyed lamb's wool throw—hand-knit by women in Uruguay—on the sofa. ➤

1 linen sofas share a bench-style coffee table upholstered in organic cotton that's colored with eco-friendly dyes and hand-embroidered in a traditional central Asian suzani-inspired pattern (vivaterra.com).

PHOTOGRAPHS: MICHAL VENERA

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delicate shells are hand cut, edged in metal, and assembled into a shimmering lotus flower chandelier. A compact fluorescent bulb provides the glow (vivaterra.com).

Bonnie Trust Dahan

3

monkeypod, a sustainable wood, is made into a dining table with a "live edge." Simple chairs have bamboo seats and backs. Dishes are from recycled glass (vivaterra.com).

Combining her two great passions—nature and home design—Bonnie cofounded Viva Terra, an online and mail-order catalog business selling sustainable and environmentally kind products. "It is possible to live an eco life without sacrificing your sense of style and taste level," she says.

Bonnie proves that in the Mill Valley home she shares with her husband, author Stephen Yafa. A monkeypod-wood dining table is surrounded with bamboo chairs. A bench-style coffee table is upholstered with organic cotton hand-embroidered by skilled artisans.

Furnishings are imported from around the globe, but the designs have no style boundaries. "We want to bring in eco accents that complement modern or traditional design. Because the materials are of the natural world, they are beautiful in any setting," she explains.

When Bonnie dreamed up Viva Terra in 2000, the green movement was barely moving, she recalls, and most eco products were beige and bland. "I thought you should be able to bring color, life, and vibrancy into a home and also respect our resources and the people who create them." She brought years of retail and catalog experience (at Smith & Hawken and Banana Republic), as well as writing talents (she's written several garden and design books) to the business, and she does much of the product selection and design herself.

"At Viva Terra, we walk our talk in every way. Every product is thoroughly checked, and if it doesn't ➤

4

a stone runner naturally protects tables from hot dishes and moisture. The "Sunburst" serving bowl is made from recycled glass. Handles on the stainless serving utensils are cast from actual twigs (vivaterra.com).

PHOTOGRAPHS: CHANDELIER, RUNNER, BOWL WITH STAINLESS UTENSILS, PETER KRUMHARDT

I want a floor that allows unique beauty and environmental responsibility to live under the same roof.
© 2008 Shaw
Bound Carpet: Urban View, Cobblestone, made with Recyclable Anso® nylon.
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eco bed is made with reclaimed Douglas fir and has a soy-based foam headboard covered with hemp. Bed linens are organic cotton (vivaterra.com).

what **you** can do

Looking for a simple way to join the green movement? Choose eco-kind textiles for the bed and bath, suggests Bonnie Trust Dahan, cofounder of the Viva Terra mail-order business. "Sheets and towels are textiles you come in contact with every day, and they're easy to change out," she says. Look for organic cotton, not just fabric labeled "natural." Organic cotton meets U.S. Department of Agriculture standards, including avoidance of pesticides or any toxic chemicals from start to finish. Bamboo is another option. The fast-growing, pesticide-free grass makes a wonderfully soft and durable fabric that drapes beautifully, Bonnie says. "Our bamboo textiles are chlorine-free and contain only certified eco-friendly dyes." Want more luxury? Silk not only feels delightful, but the sensuous fabric also naturally repels bacteria.

meet our standards, we walk away." To make the cut, "it has to be beautiful, functional, and, of course, eco."

Initially, finding stylish and well-made green products was difficult. Now there are so many choices that the challenge is editing. "A wonderful result of the green movement is that now it's much easier to find materials and resources to create with, particularly in the textile world," Bonnie explains.

Viva Terra pajamas and bed linens are made of renewable bamboo or silk. Cotton towels and linens are "certified organic, not just something that says 'natural,'" she notes.

Recycled metal is fashioned into tables and chairs, while wood furniture is crafted from salvaged lumber or from timber grown in managed and monitored forests and plantations. Even plastic refuse is put to use, woven into colorful doormats and durable rugs.

Many products are handmade by artisans using readily available local ➤

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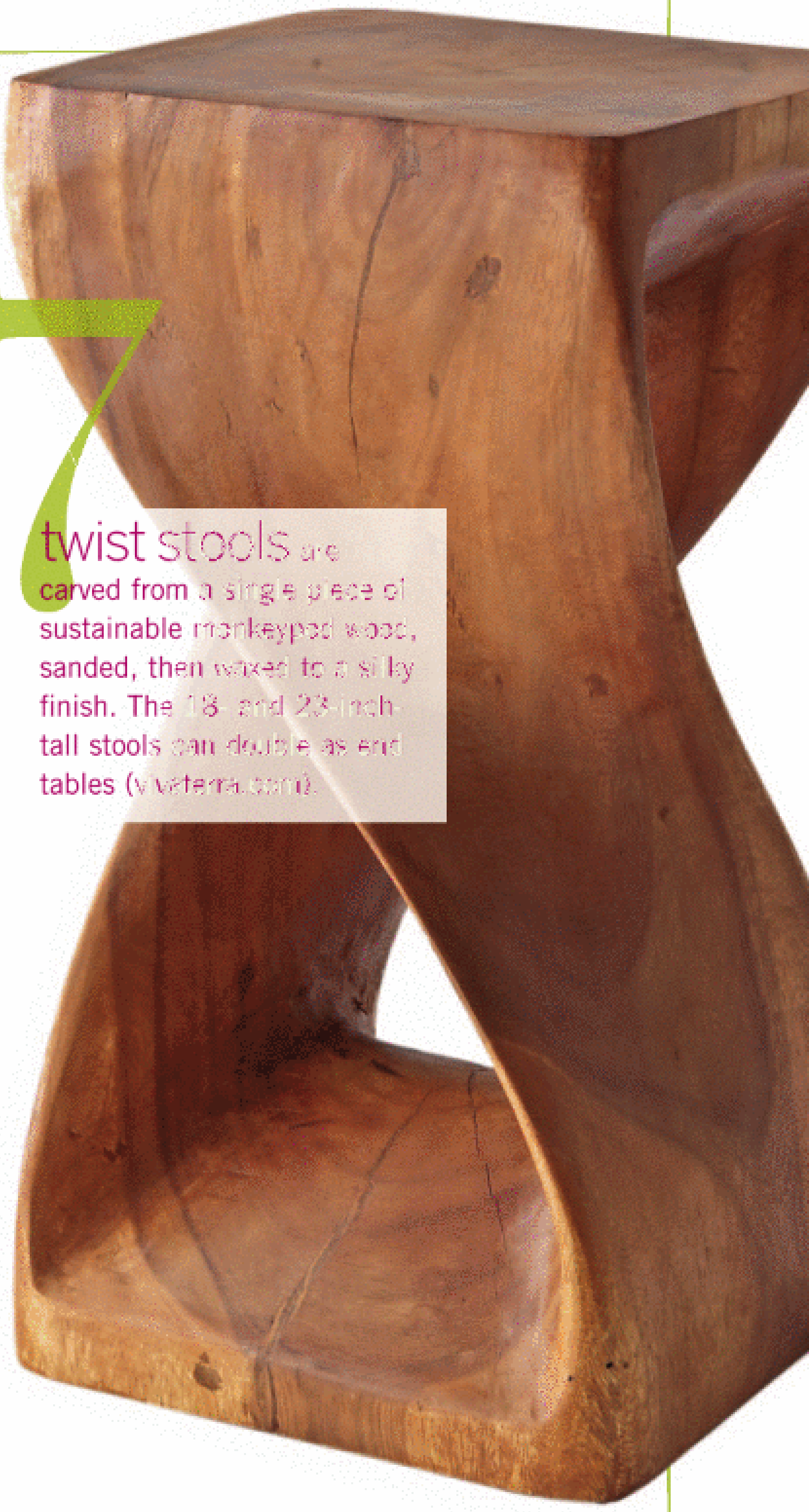
6 salvaged wood was fashioned into a vanity top. A rattan stool and stone bath mat are made from renewable resources for soul-soothing natural textures (vivaterra.com).



7 twist stools are carved from a single piece of sustainable monkeypod wood, sanded, then waxed to a silky finish. The 18- and 23-inch-tall stools can double as end tables (vivaterra.com).

who's helping whom?

The Wooly Night Owl exemplifies much of what Bonnie Trust Dahan hopes to achieve with her Viva Terra eco mail-order business. Fibers for the huggable pillow are spun into thread and hand-knit by rural Kenyan women, who use wool purchased from neighboring sheep farms. The wool is washed, dyed, and mothproofed with natural plant materials, and the women use old bicycle wheels to spin the fiber. A story card signed by the knitter accompanies each of the completed owls.

When the women's cooperative was founded in Kenya several years ago, there were a dozen knitters. Now there are 300 knitters and 400 spinners, and sales from their goods have made it possible to establish a new community kitchen and health clinic. "Projects like this one align perfectly with our values," says Bonnie, who sells the owls for $79. "Paying artisans fair wages helps them create healthy, dignified working and living conditions."

materials. Supporting third-world economies is a valuable component of the business, Bonnie points out. "We have the ability to bring eco products to market and also contribute to the welfare of communities that create the goods," she says. "The marriage between the environment and social responsibility is an unexpected bonus in this business, and it is so gratifying."

Closer to home, Bonnie encourages shoppers to be thoughtful when making purchases—even from her catalog.

"We can't afford to be a disposable economy anymore. Any time you buy a product, think about how you will use it, not just now, but a year, or several years from now. Think about multipurpose use and about the lasting value of items," she says. "My philosophy is buy once, keep, and reuse."

PHOTOGRAPHS: STOOL AND OWL, PETER KRUMHARDT

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PARTNERS IN CRIME

Three design duos (New York designers paired with design protégés) are collaborating on the 2008 Oceans 3 Showhouse:

1. Philip Gorrivan & Cynthia Taylor Known for his traditional-with-a-twist interiors, designer Philip Gorrivan (philipgorrivan.com) teams up with protégé Cynthia Taylor, a senior at New York School of Interior Design.

2. Amanda Nisbet & Elizabeth Bailey Designer Amanda Nisbet, the go-to girl for colorful, glamorous interiors (amandanisbetdesign.com) partners with Elizabeth Bailey, a 2008 graduate of Parsons the New School for Design.

3. Eric Cohler & Arlene Angard "Mix Master" and past *Traditional Home* Design Award winner Eric Cohler (ericcohler.com) joins forces with Arlene Angard, a recent graduate of New York School of Interior Design.

PHOTOGRAPHS: JOHN BESSLER; RENDERING COURTESY OF ADAM MANSON, DISTINCTIVE VENTURES

land's end

CATCH A WAVE TO MONTAUK FOR OUR OCEANS 3 SHOWHOUSE

Drive to the easternmost point of Long Island and you'll find yourself in idyllic Montauk, New York—surrounded by beautiful beaches, low-key locals, and the charming 1796 Montauk Point Lighthouse. This month, you'll also find the *Traditional Home* 2008 Oceans 3 Showhouse—part of The Panoramic View, a classic destination resort that's being converted into residences.

Nestled alongside the Old Montauk Highway on a beach-front site, Oceans 3 pairs three top designers with three design "protégés." The challenge? To create a trio of luxury seaside villas overflowing with design inspiration. And a surfboard or two.

"Montauk is the perfect antidote to stress and sensory overload," says designer Eric Cohler. "Civilization may call, but you don't have to answer."

Public tours of the showhouses will be held November 9, November 13–16, and November 20–23 (11 a.m.–4 p.m. on weekdays and 11 a.m.–5 p.m. weekends). Proceeds will benefit the Mountauk Playhouse Community Center Foundation.

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decorating down under

BY CATHY WHITLOCK

DESIGNER CATHERINE MARTIN **CREATES A WINDSWEPT SET** FOR THE NEW FILM *AUSTRALIA,* STARRING NICOLE KIDMAN AND HUGH JACKMAN

Every decade or so Hollywood transports audiences to another place and time via the great film epic—complete with star-crossed romance, mesmerizing drama touched by history against a backdrop of exotic locales, and memorable interiors. *Gone With the Wind* (1939) gave us a glimpse of Scarlett's Deep South, *Doctor Zhivago* (1965) let us experience Lara's Russia, and *Out of Africa* (1985) took us to Karen Blixen's Kenya.

This time Aussiewood—think Hollywood Down Under—gives us the highly anticipated epic *Australia,* heralded as the most expensive film in the country's history. Set in the 1940s ➤

Actress Nicole Kidman stars as British aristocrat Lady Sarah Ashley in 20th Century Fox's *Australia,* a saga set in the 1940s and directed by Baz Luhrmann. Kidman's character inherits a cattle station Down Under; her love interest is a cattle drover played by Hugh Jackman.

PHOTOGRAPH: DOUGLAS KIRKLAND

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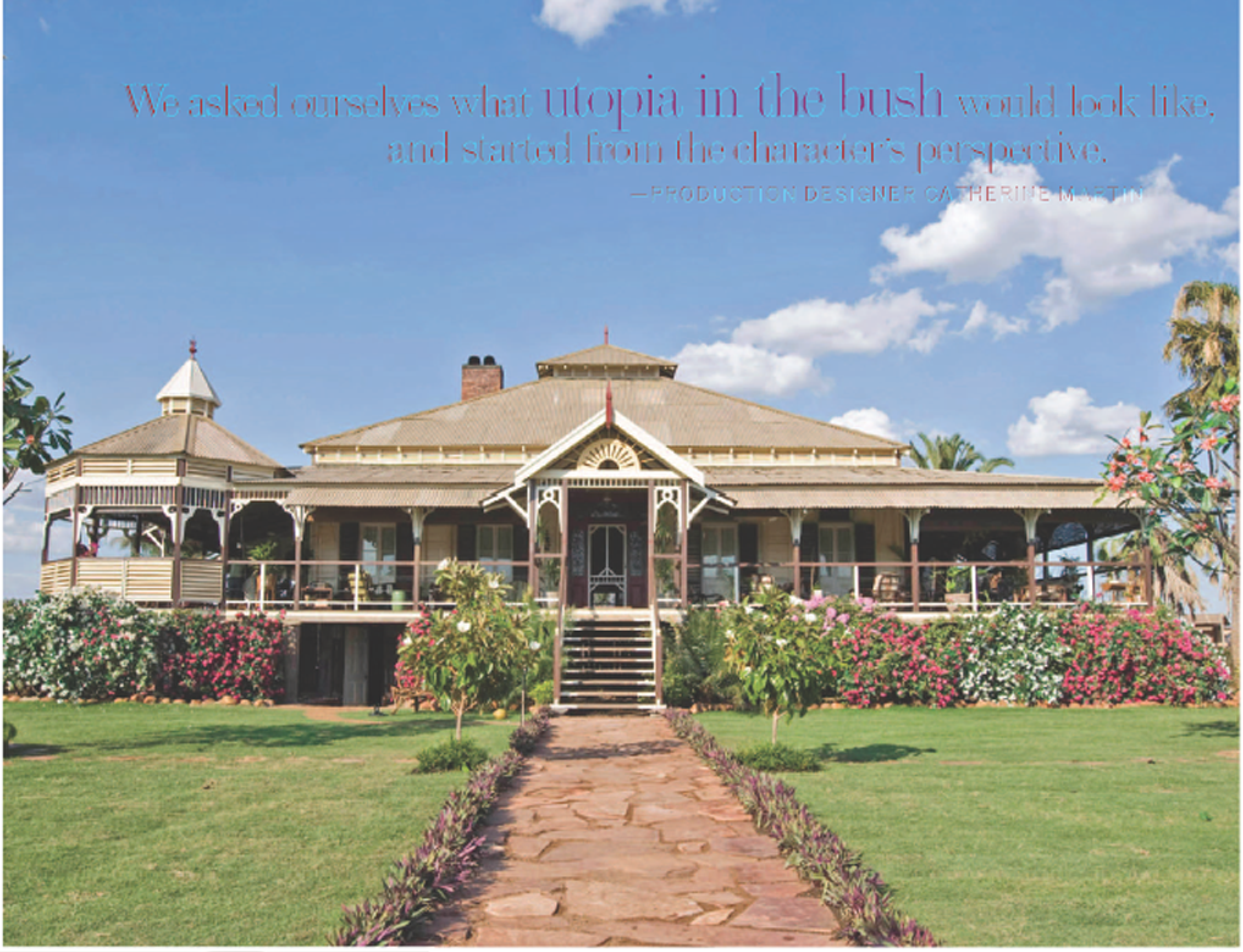
We asked ourselves what utopia in the bush would look like, and started from the character's perspective.

—PRODUCTION DESIGNER CATHERINE MARTIN



Top: Lady Sarah's homestead, Faraway Downs, was constructed in northern Australia's outback. **Above:** Fellow Aussie actors Nicole Kidman and Hugh Jackman portray star-crossed lovers in this 1940s-era adventure. **Right:** Production designer Catherine Martin paid close attention to the details to get the genuine "Australiana" look of the period.

and directed by Baz Luhrmann (who titillated audiences with his eye-candy musicals *Strictly Ballroom* and *Moulin Rouge!*), the film is the saga of Lady Sarah Ashley, an English aristocrat who reluctantly inherits a cattle ranch the size of Belgium—appropriately named Faraway Downs—and travels to the far side of the world and across the southern continent to save her land from ruthless outlaws. Accompanying her on the journey is a handsome chaps-clad drover played by Hugh Jackman. Romance ensues for the unlikely pair of lovers amidst the Japanese bombings of Darwin in World War II.

Designer Catherine Martin (wife and longtime creative collaborator of director Luhrmann) does double duty as costume and production designer on the film, conceiving the film's exact period interiors and overseeing the creation of a staggering 2,200 costumes. Despite sweltering 100-plus-degree heat and the requisite biting horseflies, Catherine, along with a crew of 300, built the ramshackle house (which Lady Sarah renovates during the movie) on a barren expanse of land in northern Australia. Crew and materials, right down to the lumber and paint, had to be transported from Sydney to the tiny outpost of Kununurra. ➤

PHOTOGRAPHS: FARAWAY DOWNS, DOUGLAS KIRKLAND; PORTRAIT, INTERIOR, JAMES FISHER

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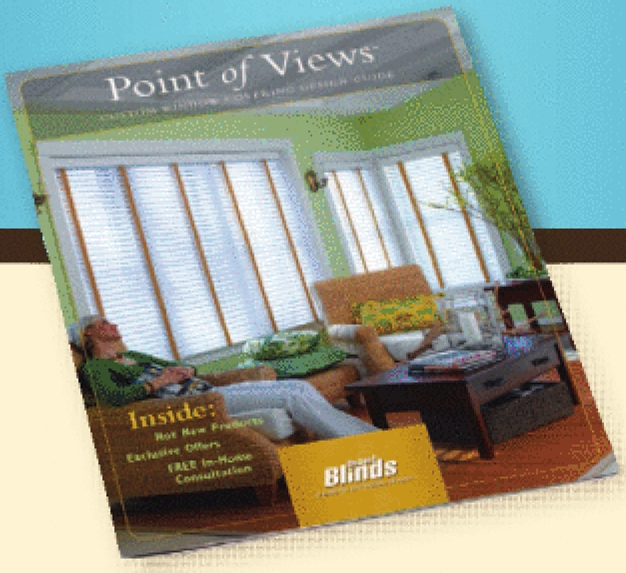

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As with any period design project, painstaking research, including the study of historical books and photographs, was key. "With all of Baz's movies there is a great emphasis on research," notes Catherine. "We looked at homes built in the 19th century, when scale and grandeur were limited by what materials were available."

They settled on a classic Queenslander style complete with a silver-iron Kimberly roof that allows air to be drawn up through the breezeway/main entrance hall of the house. Of particular interest is the multifunctional veranda, a necessity for taking advantage of the night breezes and viewing the panoramic landscape.

The main house is part of a collection of structures, including corrals and living quarters for the ranch hands, explains Catherine. There are also English rose gardens and bougainvillea-filled landscaping—all constructed from scratch.

The starting point for Catherine's design was a character study of Lady Sarah—an uptight baroness who takes over her wealthy uncle-in-law's run-down home (she describes it as a "decrepit 19th-century folly") designed with a heavy masculine hand, complete with spears and the use of dark, musty colors. "We asked ourselves what utopia in the bush would look like, and started from the character's perspective. We came up with a slightly idealized 'Bohemia-in-the-bush' look," says Catherine.

Lady Sarah redecorates, and her new home reflects her sophistication by using ➤

catherine martin, epic designer

The mother of two young children and a multitasker, Catherine Martin *(below, conferring with husband Baz Luhrmann, who's the director of* Australia*)* is one busy woman.

- She took home a Tony for Broadway's *La Bohème* as well as two Oscars for *Moulin Rouge!*
- Her collection with Designer Rugs features native Australian designs interpreted in a modern way. "I was influenced in part by the 19th century and in part by Australia," notes the graduate of Sydney's National Institute of Dramatic Art.
- She has worked with her idol, Karl Lagerfeld, and designed the highly stylized Chanel No. 5 campaign with Nicole Kidman.
- Her design of a couture gown worn by Kidman in *Australia* was given front and center attention this past summer in the window of Bergdorf Goodman's Fifth Avenue store. The price? A mere $9,850.

Above: The production designer copied vintage cane pieces for the set of the Queensland-style veranda in *Australia*.
Left: Catherine talks with husband Baz Luhrmann, who is the film's director.

PHOTOGRAPHS: INTERIOR, DOUGLAS KIRKLAND; PORTRAIT, JAMES FISHER

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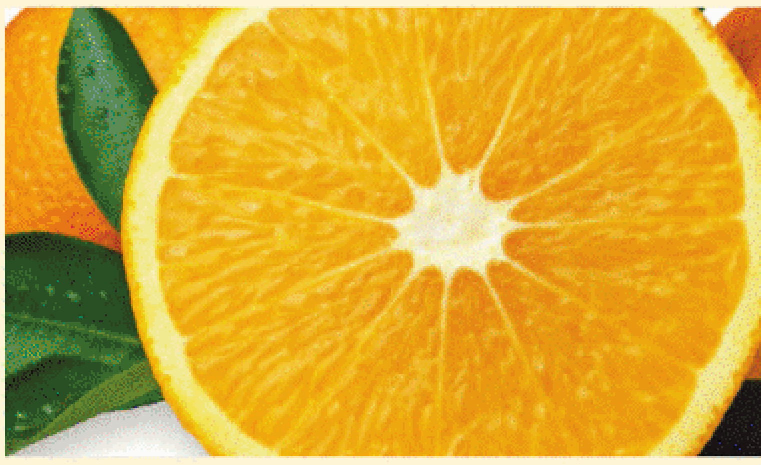

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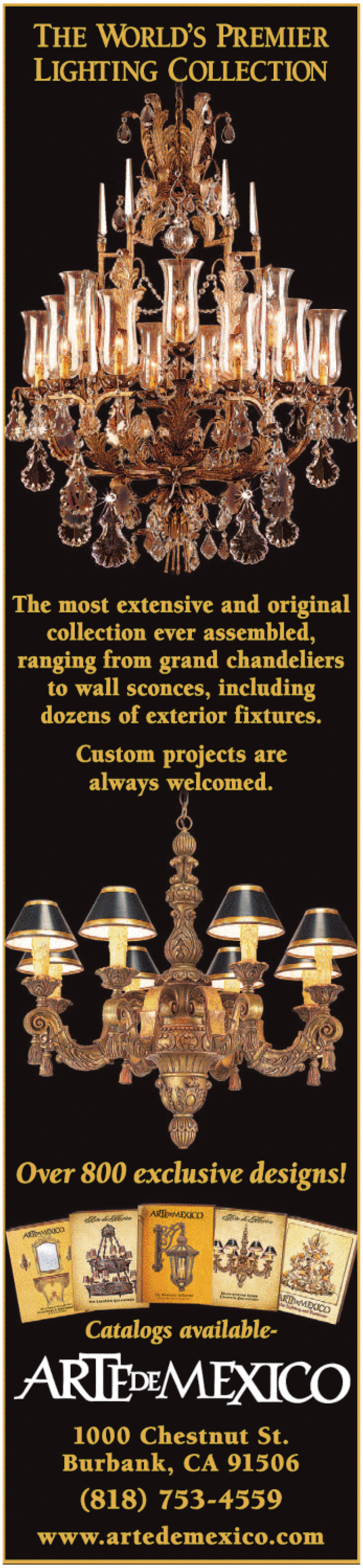

Top: Luhrmann works again with Kidman, his *Moulin Rouge!* star, pictured here amidst "Bohemia in the bush" decor. **Above:** Catherine did copious research to get an authentic period look, right down to decorations showing indigenous fauna.

art that is reminiscent of modern cubism, notes Catherine. Viewers soon see the shift in color from earth tones (dusky browns and reds) to an airy, romantic palette. Period details and subtle symbols abound. For example, bird figurines signify the baroness's flight to freedom from an oppressive marriage.

Traditional artifacts from her heritage are mixed with those native to her newly adopted homeland. An inlaid pine breakfront filled with china plates as well as a table that displays teapots implies that this is a woman who loves to entertain. Old copies of Canada's *Art and Home* magazine are scattered about, showing Lady Sarah's international style.

Working with set decorator Beverly Dunn, the design team paired vintage furnishings with reproductions. This involved, among other things, copying antique cane pieces for the veranda and screened porch. The team chose a number of local materials for the soft furnishings and floorings, incorporating Australian floral and fauna motifs. Catherine wanted to "celebrate the Australianness of it all." Lady Sarah's bed replicates an antique one, but it had to be adapted to accommodate Hugh Jackman's height. (Antique beds are usually small—much narrower and shorter than modern versions.) "Our aim was to create an interior environment that complemented the beauty of the exterior," says Dunn. "We chose natural fabrics in cotton and linen with simple prints to blend with the exterior landscape. We did not want to use any bright colors as all the color would be in the accessories, plants, flowers, and ceramics." Robert Allen fabrics were used on the veranda, and cane was selected to "give it a modern look and an Australian vibe," she notes. *Australia* will arrive in theaters November 26. ▪

For more information, see sources on page 146

PHOTOGRAPHS: INTERIOR, JAMES FISHER; DETAIL, DOUGLAS KIRKLAND

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travels with joanne

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of Culinary Professionals' first Julia Child Cooking Teacher Award of Excellence in 1999. Every year Joanne leads cooking tours to Europe and conducts an annual weeklong session in her San Francisco kitchen. "These are dream trips—experiences that can't be found in travel books," Joanne says. In addition to hands-on cooking classes and wine tastings, travelers visit with local artisans and take excursions to nearby markets.

Students find themselves luxuriously immersed in local culture. In Spain, guests stay at Seville's 17th-century Hacienda de Oran, a prime example of Andalusian architecture. In Italy, Tuscany's Chianti region welcomes Joanne's students to a villa embraced by vineyards and olive groves and owned by a noble family for seven generations. In France, Provence's Blanche Fleur guesthouse dates back to the 15th century and is situated near the renowned Chateau Neuf-du-Pape wine country.

A certain brio energizes Joanne's classes. Her first instructions are, "Engage all five senses. Learn about food by its look, touch, and smell. You'll know what it sounds like sizzling in the pan and reap its ultimate reward—taste." Her goal is to give students confidence. "I'll be right here with you," she assures everyone.

"I love anywhere there's olive oil and wine," Joanne quips. Not surprisingly, her classes focus on the rustic, hearty food traditions of these locales. In Provence, for example, Stone Fruit and Goat Cheese Salad, chicken roasted with 40 cloves of garlic, and bouillabaisse typify what will be prepared in class. The salad is tossed with a late-harvest Riesling dressing: Its concentrated fruit flavor pairs beautifully with peaches, nectarines, plums, and cherries at their ripest peak.

Students touring Tuscany visit a ceramist's studio and a goldsmith, shop for fashion bargains in nearby Florence, and sample regional specialties—fresh ➤

joanne's foodie finds

Bring home some of Joanne's favorite regional ingredients.

Veneto, Italy Vialone Nano "semifino" rice. "This short-grain rice makes the creamiest risotto." Find it at cybercucina.com.

Seville, Spain Reserve Sherry Vinegar (D.O. Jerez). "Delicious and oaky from being barrel-aged." Order it at aguibal.com.

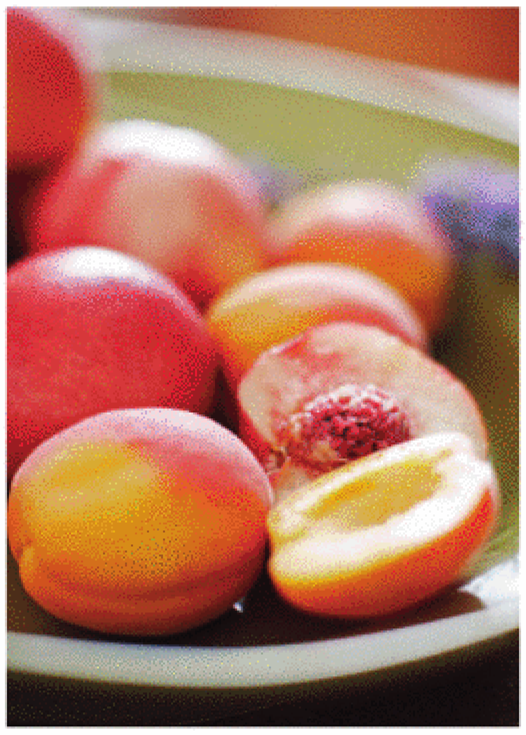
Piedmont, Italy Amaretti cookies made in a small Italian village. "They're soft and chewy with a crunchy exterior." Get them at ditalia.com.

Tuscany, Italy Pecorino di Pienza. "I love shards of this cheese atop porcini salad with fruity Tuscan olive oil." Find it at zingermans.com.

Provence, France Tavel rosé wine. "A kiss of fruitiness and wonderful mineral notes. Pairs well with garlic and olive oil dishes." Order it at wine-searcher.com. (Check your local state laws about rules on shipping wine.)

San Francisco McEvoy Olive Oil from Marin. "We use it for everything. I love its luscious earthy flavors." Get it at mcevoyranch.com.

class details: Joanne's European tours start at $4,300 a person, exclusive of travel costs. Her San Francisco class is $2,000, travel and accommodations not included. Visit joanneweir.com for information.



Top: Rob Tessaroto and Nancy House learn the first step in preparing risotto: toasting rice. **Left, from left:** Marguerite Edwards learns to roast peppers. ■ Stone fruits are the basis of a Provençal salad. ■ Jo Singleton reviews the day's recipes.

TRAVEL PHOTOGRAPHS: JOANNE WEIR

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Left: Tuscan Pork makes an impressive dish for a casual lunch.
Below left: Rosemary Remacle catches Joanne's high spirits.
Below right: Wine pairing is an important part of each class.

TUSCAN PORK

1 pound pork tenderloin
2 teaspoons *each* snipped fresh sage and rosemary
1 teaspoon kosher salt
½ teaspoon freshly ground black pepper
2 cloves garlic, minced
¼ teaspoon fennel pollen or 1 teaspoon fennel seeds, crushed
4 tablespoons extra-virgin olive oil, divided
1 crusty baguette loaf

Trim fat from pork. In bowl combine sage, rosemary, salt, pepper, garlic, and fennel pollen; set aside. Heat 1 tablespoon olive oil in large skillet over medium-high heat until hot. Add tenderloin to skillet. Cook 8 to 10 minutes or until evenly browned, turning often. Remove pork from skillet; cool slightly. Rub entire surface with herb mixture; set aside.

Halve baguette horizontally. Remove bread from inside of crusts, forming a thin shell. Brush inside of shell with remaining olive oil. Place pork on baguette bottom; cover with top. Trim ends of loaf. Tie at 1- to 2-inch intervals with kitchen string. Place on baking sheet; bake, uncovered, in 375°F oven 30 to 35 minutes, until an instant-read thermometer inserted into thickest part of meat registers 155° to 160°F. Let stand 10 minutes. Slice; serve.

pastas, Chiantis, plus smooth, complex, and slightly salty Pecorino di Pienza cheese.

Joanne's San Francisco class gives an American viewpoint to her Mediterranean-inspired cooking. (Farmer's Market Lunch, Summer Fiesta, Italian Supper on the Terrace, or Chilling and Grilling are featured menus.) Here, in her classic Victorian two-flat, the dancing patterns of majolica decorate the airy kitchen/dining room where students gather to learn, cook, eat, and sample wine.

Today, the class is treated to a lesson on preparing one of those specialty dishes, Tuscan Pork. Pork tenderloin is rubbed with a fragrant herb mixture and baked inside a crispy baguette. Sliced like a sandwich, it's a meal students won't soon forget. "Taste, taste, taste! Check your seasoning! Don't forget to salt!" Joanne reminds everyone. "Just a sprinkle teases flavors out of food."

Avid cook Rob Tessaroto of Ontario attended school as a birthday present from his wife. "Joanne's palate, approach, and enthusiasm made this an incredible gift," he says. San Franciscan Lorraine Fedorak agrees. "I've learned timing, how to have fun in the kitchen, pair wine, and use salt!" For these culinarians on tour, wanderlust is wonderful.

what bees know

Fennel pollen is a Tuscan spice made from fennel flowers picked at full bloom. The buds are air-dried and the pollen is sifted out, resulting in a fragrant seasoning with notes of anise, honey, and cumin. Lately it has been produced in California. Find fennel pollen at thespicehouse.com.

For more Joanne Weir recipes, **visit traditionalhome.com**

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LAURA MILLER AND STEVE WOLENS ESCAPE PUBLIC

BY CANDACE ORD MANROE PHOTOGRAPHY BY EMILY MINTON-REDFIELD PRODUCED BY DIANE CARROLL

LIFE IN PEACE AT THEIR QUIETLY ELEGANT DALLAS HOME

Laura Miller

FORMER DALLAS MAYOR EPA AWARD-WINNER, MOTHER, *and* RIGHTEOUS RABBLE-ROUSER

After two terms as Dallas mayor and another on the city council, Laura Miller has earned a break from life in the fishbowl. So has her husband, Steve Wolens, a lawyer who served the state of Texas as a legislator for 24 years. Home is where they relax, raise their three children, and recharge for the next worthy cause. (Hers is clean coal and a healthier environment.) Their home is also a sanctuary where they shake off the scrutiny of the press and the public and cherish time just being themselves. "I think because we have both been in public office, we need our home to be our refuge," explains Laura, who completed her last term as mayor of the ninth largest city in America in 2007.

Because this very public couple safeguard their privacy, entertaining is a low priority. (During election years, there are some notable exceptions. They hosted 200 guests this year to raise funds for their choice of presidential candidates, for example.) "We really don't entertain much. But we have room for a lot of guests when we need it," Laura explains of the family's spacious home on a large, oak-shaded lawn in Dallas's quiet Preston Hollow neighborhood.

After buying their 1940s Tudor-style home two years ago, Laura and Steve gave young interior designer Julio Quinones

The curves of the living room's green silk settee are dramatized by the sharp-edged '40s-era coffee table. On the other side of the entry, the dining room's green striped walls provide a transition between palettes. **Top left:** Above the back of the Steinway hangs a painting by the homeowners' favorite artist, impressionist Robert Pinchon. A pair of new cut-crystal X lamps top an 18th-century English table behind the settee. **Left:** An antique English mirror and 19th-century French candlesticks adorn the mantel. **Preceding pages, left:** Homeowner Laura Miller is a nascent but knowledgeable art collector. The Millers' first purchased artwork, *The Almyra Diptych* by Brett Eric Osborn, commands their bedroom. **Right:** The living room's Chippendale-style sofa, found in a secondhand store, was reupholstered and given dressmaker details.

A new Sheraton-style table and Regency-style chairs mix with antiques, including an 18th-century English wine table and a 1940s Empire-style bronze chandelier. "Laura did not want a crystal chandelier," notes Quinones. "This one is grand but light. And it has the kind of detailing that sets it apart." Sensuous textures and an unstudied shapeliness—as found on the silk draperies—create a "sexy feel for a traditional style," says the designer. **Right:** A 1940s gold-leaf French mirror crowns an 18th-century English sideboard.

only one directive. "They wanted me to create a comfortable, traditional family home," says Quinones, who left another design firm to start his own business, with Laura and Steve as his first clients. (Since then, the 27-year-old designer has been in hot demand. Last year, *Metropolitan Home* magazine named him one of the 28 "World's Best Young Talents.")

To start this project, Quinones took his cues from Laura—calm and collected—and extended her personal style to the style of her and Steve's home. "They wanted an understated but very traditional style, nothing fussy or flashy. And they wanted to be able to use family heirlooms, pieces from their other house, and the art that they've become passionate about collecting," says the designer.

"What I loved about Julio is he took some pieces we already had and redid them. He can get anything done. He had us spend money on great fabrics and on pieces that would become focal points, but then took us places like Restoration Hardware for filler," Laura explains.

The designer also has a sharp and independent eye that doesn't rely on tony showrooms or pricey antiques shops to know what's good. One of the living room's most interesting upholstered pieces is its Chippendale-style camelback sofa. "Julio found it in a used furniture store, liked it, completely gutted it, and made it fabulous," Laura praises.

Unusual detailing is a critical component of Quinones's approach. "Instead of using welting, I finished the edges of the

camelback sofa with a kind of pleat that I'd never done before and haven't done since," he says. The pleats terminate at the corners with tiny rosette-like blooms, so subtle they become apparent only on close inspection. "I just thought it would look kind of neat here," the designer adds modestly.

Attention to such points by the designer is pervasive throughout the home—on lamp shades, window treatments, and furniture upholstery. Decorative sofa pillows in the living room, for example, are mitered and tasseled: "I like to take something basic and make it better," Quinones explains.

His gift for the great find—and willingness to share that gift with his clients—is evidenced by another living-room piece, the green silk settee with exaggerated high, scrolled arms. "I found it at an estate sale," says Quinones. "It has a beautiful back and sides—nice, feminine lines—and is very whimsical. Sometimes you have to buy something and trust that it will work, because you could never find it again."

His winnowing eye goes beyond detecting merely good pieces to unearthing the unusual. The bronze Greek-key antique tiebacks at the living room windows are one-of-a-kind (or at least the only pair available where Quinones was shopping). They don't shout for attention, but their presence "adds one more layer" to the room's design, he explains. Put together, those layers create a sophisticated style rich with visual interest.

He wove together the palettes of the entry, living room, dining room, sunroom, and kitchen with similar subtlety. Each room has a different dominant color, but they all share enough common accents to create easy transitions. Red rules the entry, with the jewel tone splashed down the staircase runner; pale green stripes cover the walls. At one side of the entry, the living room assumes a softer look with buttery yellow wallpaper as the major color statement, accented by red chairs and pillows and green curtain trim. Green then travels to the other side of the entry to the dining room, where a green striped silk with slivers of red accents covers the walls. Red chair cushions make the white kitchen pop, and a buttery yellow, modified from the living room, reappears on fabrics in the sunroom.

As practical as he is creative, Quinones is always concerned with his clients' comfort. He furnished Laura and Steve's dining room with an 18th-century English sideboard and an antique wine cabinet but added a new Baker table and chairs. "It was important to incorporate a few antiques—otherwise the house feels too new—but it was just as important to have pieces that are comfortable and practical for today. That's especially important with dining room chairs. Plus, it's hard to find 12 or 24 matching antique chairs," he says.

Putting family first was imperative to the design's success. "Our kids tell us their very best memories are from our previous house, where the girls shared a bedroom and all five of us shared a bath," says Laura. "So beware when you dream of owning a larger home." The challenge for Quinones was to create the same sense of ease and opportunity for memory-

Quinones stripped paint from the banister to reveal a beautiful mix of textures and materials. The red runner introduces drama in the entry. **Top left:** Antique Fortuny fabric on the decorative pillows joins custom Schumacher bedding. Carving on the Louis XVI bench at the foot of the bed visually partners with the decoration on the fireplace, flanked by vintage Robsjohn-Gibbings chairs, to unify the room.

winning big

When one person battles a multi-billion-dollar utility company, it's a David vs. Goliath scenario. Laura's fight against behemoth TXU Corp. and other, smaller power companies began in April 2006, when an Austin environmental group briefed the Dallas City Council on climate changes and plans by the energy companies to double the number of "dirty" coal plants in the state from 18 to 36. Texas Governor Rick Perry had agreed to fast-track a bill that would allow 11 of those plants, all owned by TXU, to be built.

"The council was unanimously horrified," recalls Laura. "Seventy percent of the mercury in Texas comes from coal plants, and fish in the largest lakes in East Texas are unfit for eating. I said to the council, 'If I can get other cities to join us in this fight, will you be on board?'"

Dallas said yes. To raise $600,000 for an air-control study that would prove their case in court, Laura approached 60 mayors for $10,000. "It was like herding cats," she laughs. When one city couldn't ante up, she asked her rock-star neighbor Don Henley "to Sugar Daddy it"—and put a spotlight on the cause, covered by publications as diverse as *Rolling Stone* and *The Economist.*

"I did my day job as mayor, then put on my night hat to lead this coalition for clean coal." The first triumph was a judge ruling against the fast-track bill. Laura announced the news at a rally of about 1,000 protestors. Not long afterwards, TXU stock dropped and the company was sold. The final victory came when the new owners agreed to build only three of the 11 proposed plants. The EPA awarded Laura its 2008 Climate Protection Award. She's in good company. Recent winners include the producers of *An Inconvenient Truth* and Robert Redford.

making, but in a much larger house. His solution was a design that's "pretty, airy, and not formal," sums up Laura.

"The pulse of the home is the kitchen," she continues. That's where she and Steve gather for family dinners with all three children—daughters Alex, 18, and Lily, 16, and their 13-year-old son, Max. "Even when I was mayor, I insisted on family dinner. If I had to do a reception, we had our family dinner either before or after it."

Family, in fact, was why she did not seek a third term as mayor. "No one has served three terms as Dallas mayor, so that little bit of ego was tempting, but it would've been completely narcissistic," Laura explains. "Our 18-year-old sat me down and said, 'If you run for reelection, you're throwing the towel in on our family.' She wanted me present for her senior year. The past 11 months have been great because I've gotten to spend so much time with my kids"—in a home they all love.

Interior designer: Julio Quinones

For more information, see sources on page 146

Above: A limestone portico with finials and quoins complements the intricate masonry of the Tudor-style home in Dallas's Preston Hollow.
Right: Laura with children Lily (left), Alex, and Max.
Top left: White marble countertops and white painted cabinets keep the kitchen looking clean and airy—and assure that red accents pop.
Left: On weekends, the sunroom is Laura and Steve's favorite retreat, a place to sip coffee and read the papers.

BY AMY ELBERT
PHOTOGRAPHY BY JAMES YOCHUM
PRODUCED BY GISELA ROSE

A lesson in scale

A FAMILY'S MOVE TO A CHICAGO HIGH-RISE INSPIRES BIG VISIONS AND A **FRESH NEW OUTLOOK**

Courtney McEniry

CAPPUCCINO ADDICT, YEAR-ROUND TENNIS PLAYER, CHICAGO CUBS BOOSTER, *and* THE ZOO'S BIGGEST FAN

Downsizing never went so big. Soon-to-be empty nesters Courtney and Roger McEniry were moving from an 1870s Victorian home in Chicago's Lincoln Park area to a co-op of roughly the same square footage on the 22nd floor of a building overlooking Lake Michigan. With a house full of elegant antique furniture, the couple figured they wouldn't need to buy a thing.

"We thought we were set," Courtney says. But as movers hauled the furniture into the 5,800-square-foot residence, her heart sank. "It looked like doll furniture," she recalls. "Our biggest sofa looked like a tiny love seat in one corner of the living room. It was a real lesson in scale."

The co-op's spacious rooms, including a 34x19-foot living room with 10-foot ceilings, demanded furniture with weight and heft, says Jessica Lagrange, a Chicago interior designer and longtime friend who came to the McEnirys' rescue. "Their other home was beautiful," she notes, "but its rooms were smaller and darker. Here, everything is grand and on a much larger scale."

Large windows with their sky-high views magnify the spaces even more. The living room overlooks Lake Michigan, and the family room has views of Lincoln Park Zoo, one of Courtney's favorite Chicago attractions.

"We call it an oasis in the city," she says. "It's a free zoo, and keeping it free is a challenge." For nearly 25 years, Courtney has helped raise money for the zoo, including helping to

Left: Hand-painted chinoiserie panels flank doors at each end of the living room. One set of double doors leads to the library; another set at the opposite end of the room opens to the dining room. Rather than break the large living room into multiple groupings, Courtney and Roger McEniry opted to create one comfortable seating area. **Above and below:** Light glistens on the mosaic tiles in the sunroom adjacent to the dining room. The family often sets a table in the room to provide overflow seating when hosting large dinner parties. **Preceding pages, left:** The dining room goes glam with a crystal-bedecked chandelier and black chairs with gold chinoiserie accents. **Right:** Courtney in the doorway between the dining and living rooms.

orchestrate the annual black-tie Zoo Ball that typically raises about $800,000. (See page 110.)

The expansive rooms plus the lake and zoo views sold Courtney and Roger, but it was the easy walk to Michigan Avenue shopping that won over daughters Grace, 19, and Eloise, 16. "Eloise vetoed the move," Courtney says. "Then Grace said, 'Are you kidding? We can walk to Anthropologie.'"

Courtney was ready to hit the shopping trail as well. The out-of-scale furnishings gave her an opportunity to start fresh and create a sophisticated mix of traditional and modern design. "I was tired of Victorian," she admits. Gradually, she dispersed the antique furnishings to relatives. "I sent some to my sister in Boston, and my brother in St. Louis has the dining-room table."

While walls and kitchen cabinets were painted and the hardwood parquet floors refinished, Courtney and Lagrange hit the showrooms and perused furniture catalogs. "Everything

Left: The library's sun-damaged teak paneling was refinished, creating a cozy room for family TV-watching and a spot for Roger to enjoy a cigar. His collection of vintage cigar and other boxes is displayed on the table. **Below:** An existing linoleum floor was stripped and sealed with a gloss finish. Apple green accents freshen the black-and-white color scheme. **Below right:** Stainless steel hanging cabinets installed by the previous homeowner were cleaned and rehung to display glassware.

we looked at seemed so big," Courtney recalls. "But Jessica kept saying, 'Trust me,' and she was right every time."

Lagrange anchored the living room with a pair of 96-inch-long suede sofas in a "paper-bag" color with brass nailheads. The sofas were so massive that they wouldn't fit inside the building's service elevator, so they were upended and placed on the elevator's roof. Two men escorted the sofas as they slowly ascended one-by-one to the co-op's level. "I made sure I was out of town that day," Courtney says, only half-joking.

The changing colors of the lake—from gray, to blue, to brown—inspired Courtney's choice of a tranquil blue palette for the living room. "We wanted to bring the whole spectrum of those colors inside," she says. Chinoiserie panels hang on the 19-foot-wide walls at either end of the room, reflecting the blue hues of the water. Courtney had admired similar panels at a luxury hotel in New York City. "I fell in love with the colors and the whole calm feeling of those panels," she says. Made in China, the designs are hand-painted on textured papers that were installed in strips by a paint contractor. Framing the panels are moldings that flank 9-foot-tall double doors at each end of the room.

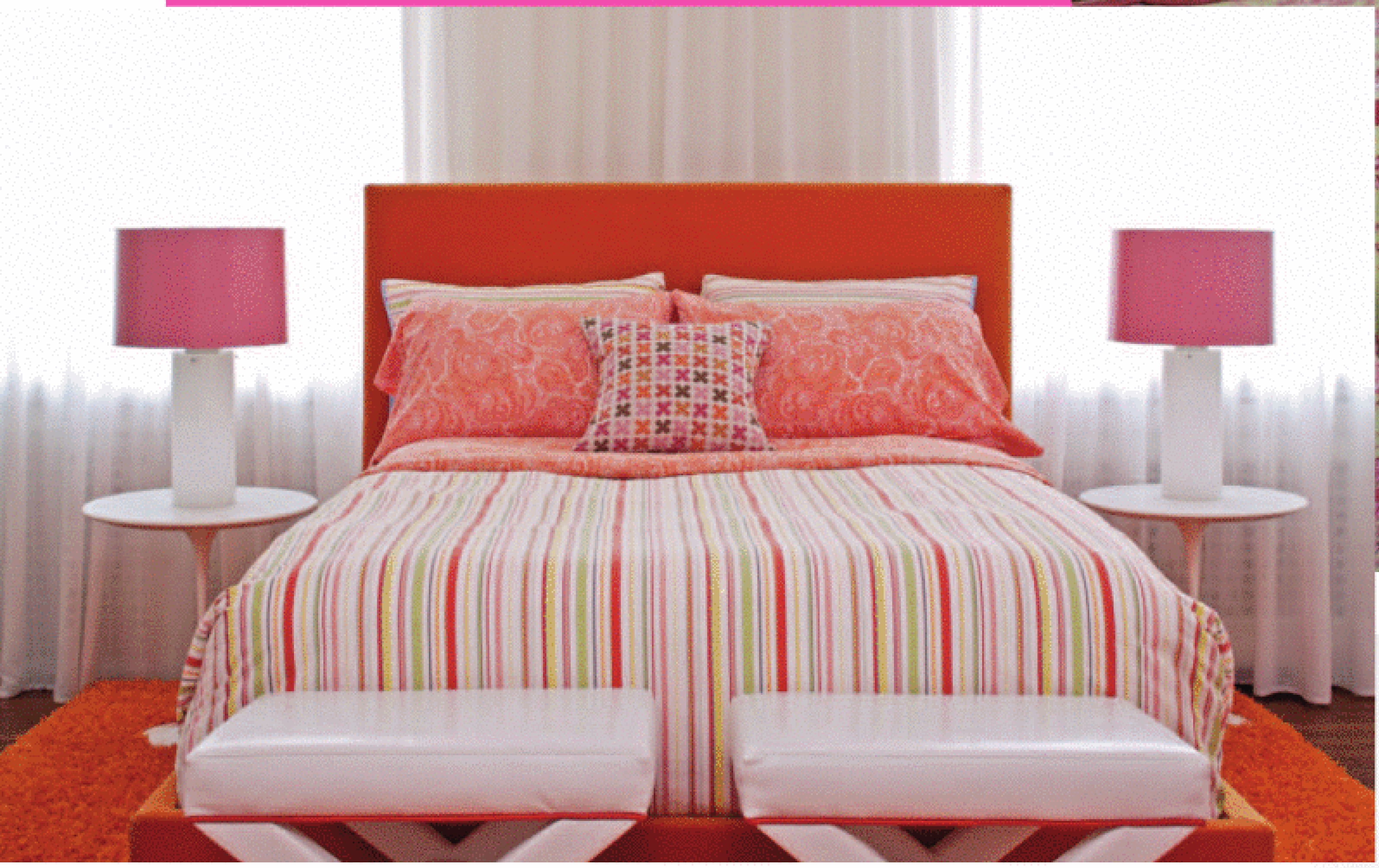
Four large windows with views of the lake are softened with silk draperies in water shades of blue and green. Walls are also blue, "the color of the lake," says Lagrange. Grounding the room, an antique 10x14-foot Oriental rug in tones of slate blue, green, and rust is layered over a nearly room-size sisal carpet.

In the dining room, Courtney somewhat reluctantly gave up her grandmother's rectangular table. "I was adamant they use a round table," Lagrange says. "You're all together, and it's more conducive to conversation." A mirrored commode and gilt chandelier with rock crystals give the room a touch of Hollywood glam, the designer notes. A sunroom adjoining the

wild and free

Watching the monkeys and big cats romp is free at Lincoln Park Zoo in Chicago, one of only three zoos in the United States with no admission fee. (Others are in St. Louis and Washington, D.C.) To ensure it remains so, volunteers on the Women's Board host a gala black-tie ball, held outdoors at the zoo each July, that raises nearly $1 million. "It sells out every year," says Courtney McEniry, who as board president the past three years headed up the party planning. The theme of the 2008 event was "An Evening in the Emerald City," highlighting the zoo's many conservation programs and environmental initiatives.

Next up for Courtney is planning a fashion show, aiming to raise $800,000 toward a new Heart and Vascular Center at Rush University Medical Center. As the 2009 Woman's Board Fashion Show Chair, Courtney will oversee the production, which will mark its 83rd year in October 2009. "It's the oldest continuously running charity fashion show in the United States," Courtney says. No pressure, though: "We're planning big and exciting changes."



Top right: Daughter Grace's room doubles as a guest room because she is at college much of the year. She participated in the design, however, choosing a lively toile for the twin beds and draperies. **Above:** Younger sister Eloise pushed the color wheel even further with a '60s mod-inspired bedroom. An orange velvet headboard floats in front of a wall of white sheers. The bedside lamps were Courtney's when she was a girl, updated with pink shades. **Right:** Eloise can curl up with a book on her hip pink love seat.

dining room is large enough to set up a table accommodating up to 12 people when the McEnirys entertain large groups. "They can have two seating areas in very close contact," Lagrange says. The sunroom was part of a renovation by a previous homeowner, but looks as if it's original to the building.

The kitchen was also renovated several years ago, and the McEnirys needed only to update it with paint, some new appliances, and stainless steel panels on the existing twin refrigerators. The linoleum floors were stripped and resealed with a high-gloss finish, and the black granite countertops were also refinished and resealed. The hanging stainless-steel-and-glass cabinets were disassembled, steam-cleaned, and rehung.

Lagrange jazzed up the kitchen with punches of apple green on the window shades and the mats on two prints hanging in the breakfast area. "We built on the black-and-white scheme and tried to hip it up a little bit with the fabric and color," she says.

Grace and Eloise both weighed in on the design of their own bedrooms. Grace went with a vibrant toile in an unexpected combo of acid-green and red. "It's not your typical pink-and-green toile," Lagrange says. Eloise's color scheme was prompted by her choice of Ralph Lauren sheets in orange, pink, yellow, blue, and green. "Eloise wanted to do something modern, so Jessica came up with a mid-century-modern concept," Courtney explains. The bed's headboard is upholstered in orange velvet, walls are painted a high-gloss white, and twin ottomans with X-bases are white patent leather with orange trim.

"Our style is traditional, but we were willing to let Jessica experiment with edgy combinations of colors, finishes, and styles," Courtney says. "Thanks to Jessica, the result is nothing short of fabulous: preppy, chic, edgy, and refined all at once."

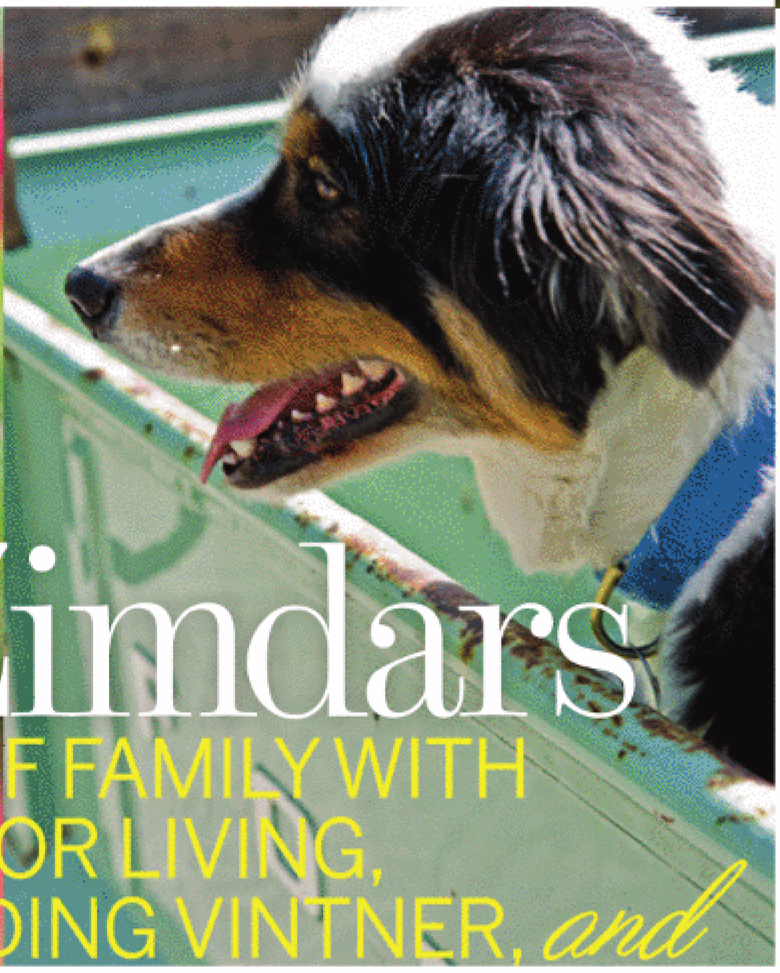
Interior designer: Jessica Lagrange

For more information, see sources on page 146

Creative Living

TERRI ZIMDARS USED HER ARTISTIC TALENT TO SHAPE A HOME AS WELL AS A LIFE OF GIVING

BY ETHNE CLARKE
PHOTOGRAPHY BY JOHN GRANEN
PRODUCED BY ANDREA CAUGHEY



Terri Zimdars

NURTURER OF FAMILY WITH A FLAIR FOR LIVING, GARDENER, BUDDING VINTNER, *and* A COMMITED VOLUNTEER

Her e-mail sign-off says it all. "Freely you have received. Freely give." Her actions prove the point: Despite her incredibly busy life, Terri Zimdars has found time to help others realize their full potential. She volunteers for five community art organizations. This commitment is fueled by a degree in ethnic art and a belief in the life-affirming potential of early exposure to the fine arts.

On the home front, Terri is just as committed. She and husband Mark, a commercial airline pilot now retired, have three grown-and-flown children (Emily, 23; Millicent, 22; and Mac, 19). Terri and Mark have lived in Olivenhain, California, since 1981, but it was only five years ago that they moved into the new family house they had so carefully planned.

The approach to the house is up a winding gravel drive through a grove of maple trees. The drive, like the graveled auto court it leads to, is edged with river-smoothed boulders. The entrance to the garden is framed by an archway shaped from a tightly clipped evergreen hedge. There's a distinct European feel to this feature, a sensation that is reinforced by the rainbow-colored flower border framing the lawn in front of the house. And then there are the luminous French blue shutters and window trim, red geranium-filled window baskets, and a cozy grouping of a metal wire-frame bistro table and chairs. *Ooh-la-la!*

Whether they knew it or not at the time, by building in the style of a French Provençal *maison rustique*, Mark and Terri set the perfect backdrop for their life. That particular style of traditional living is tailor-made for extended families who enjoy a certain amount of self-sufficiency. Typically, the house is simple yet spacious, surrounded by informal gardens for growing fruits, vegetables, and herbs—and most important, a vineyard. This style also happens to be ideally suited to California living.

The Zimdars house is, as Terri says, "classically styled and not too trendy; it's basically just two boxes, and so was fairly economical to build. But there are lots of intimate spaces inside."

Silver-leafed Mexican sage, bright pink alstroemeria, and the white rose 'Iceberg' decorate the garden entrance. **Opposite top left:** The ivy-covered house was inspired by French Provençal homes. **Top right and bottom left:** Warm pink, fuchsia, and purple tints in shrubs and perennials add sparkle to the garden. **Middle:** Jack the border collie rides in the back of Mark Zimdars's 1953 Ford pick-up—a birthday gift from his wife, Terri. **Bottom right:** The two-faced fireplace is the focal point of a terrace sitting area, but it also warms the living room indoors. **Preceding pages, left:** Terri Zimdars and Jack enjoy the vegetable garden. **Right:** A stately clipped arch frames the flower garden and house entrance.

the art of giving

Terri Zimdars has a busy schedule: She is a docent for the Lux Art Institute in Encinitas, directs art projects and Family Days for the Mingei International Museum in Balboa Park and Escondido, assists the Carlsbad Cultural Arts Office with children's art appreciation days, and serves as a reading tutor for the Monarch School in San Diego—a public school for homeless children. And she is joining A.R.T.S.—the acronym for A Reason to Survive—dedicated to "healing, empowering, and inspiring children who face personal challenges in their young lives" (artsurvive.org).

"Did you know," asks Terri, "that the average age of a homeless person in the United States is 9 years?" And with that heartbreaking statistic on the table, she continues, "The Monarch School aims to break that cycle and get these vulnerable kids "off the street and into books" through access to education and a place of refuge. Today, there are more than 150 children enrolled in the school, and its influence continues to grow (monarchschools.org).

The Mingei International Museum is devoted to the "art of the people," and so makes good use of Terri's speciality of ethnic and folk art. The museum offers hands-on art appreciation programs for kids and families (mingei.org).

The Lux Art Institute sends docents into the community with "valise galleries" of contemporary art and an allied art project, giving the public a chance to participate in the creative process (luxartinstitute.org).

Above: Terri and Mark Zimdars in their vineyard. **Top right:** Afternoon shade on the fountain terrace makes it a restful end-of-day gathering spot. "We really appreciate the sound of the fountain," Terri says. "It helps us relax." **Right:** Rose 'Iceberg'. **Opposite:** Lavender and herbs are tucked along the edge of the kitchen garden's retaining wall.

And outside, too. Each of the generous terraces around the house boasts its own character. The vegetable garden, located near the kitchen for ease of gathering and use, is quite the centerpiece. "I'm always seeing ways to improve the garden," laments Terri, "but the vineyard was a major learning curve. We have 1,000 vines, divided among three varietals—sangiovese, shiraz, and viognier."

In good years, the bounty of those grapevines can translate into some three barrels of wine, which is upward of 350 bottles. The vineyard was the result, however, of a bad year—1997—when fire scorched the hillside bare. "It revealed this excellent stony slope and its potential for grape-growing." Now Mark and Terri employ a vineyard consultant to help them climb the learning curve. "We understood about netting the grapes when, one season, birds descended on the perfectly ripe, ready-to-harvest fruit," as Terri ruefully recalls, "and scooped up every one."

Though they share the development of the house and garden equally, Mark tends to focus on tree selection and maintenance. "Mark's a Midwest farm boy from Minnesota," says Terri, a born-and-bred California girl. "So I gave him a vintage pickup truck to remind him of home."

The couple know they are fortunate; not everyone who lives in Southern California benefits from the balmy weather—and the invigorating financial climate. That's what inspired Terri to reach out to the less advantaged members of her community.

"Donating money to charitable organizations is all that some are capable of doing, and it certainly helps," says Terri. "But for me, I feel that active involvement is what's needed—and for many people, all they have to give is their time."

Yet it is often small gestures that move big mountains, as Terri testifies. To her surprise, she recently learned that she's made a sizable donation in more than hard cash or valuable time: "In the past two years, between the San Diego Blood Bank and the Red Cross, I've given over two gallons of blood!" she says with a note of amazement. "And I'm as proud of that simple act of giving as I am of anything I've done."

LAURIE MCFARLIN RENOVATED HER CALIFORNIA VILLA TO REFLECT ITS 1920s CHARACTER AND THEN SOME

TRUE spirit

BY SANDRA S. SORIA
PHOTOGRAPHY BY MICHAL VENERA
PRODUCED BY HEATHER LOBDELL

Interior designer Suzanne Tucker divided the home's great room into three areas. The trick, she says, is to create intimate seating but avoid piling furniture in the center of a room or lining the walls with it. **Right:** Cut silk-velvet fabric and braided tassels suit this elegant Venetian-style custom sofa. **Preceding pages:** In the renovation of her home, Laurie McFarlin aimed to respect the original owner's European vision while improving on it. She and architect Andrew Skurman added arched transoms and sidelights around existing French doors to give them needed scale and drama. **Right:** Laurie cuddles Sophie, a Coton de Tulear.

Laurie McFarlin

ADVENTURER, ENVIRONMENTALIST, ADVOCATE FOR AFRICAN TRIBESPEOPLE, ANIMAL LOVER *and* AEROBATIC PILOT

For an adventurous spirit like Laurie McFarlin, home is where you hang your mukluks, your scuba gear, your mosquito netting…even your Manolo Blahniks. It's true, the places she's lived in have hit what she calls some "absurd extremes," including a primitive snow cabin high above Aspen, a sailboat (for three years with a toddler strapped to her!), a haunted Santa Fe bordello, a Botswana bush camp, and a Manhattan apartment. Now, headquarters for her adventuring—and reminiscing—is a sophisticated 1920s Italianate home in California's Bay area.

Settled into her Marin County home, renovated by designer Suzanne Tucker and architect Andrew Skurman, Laurie reveals fascinating stories of "firsts" and high adventure. Here's a taste: To face her fear of flying, she not only learned to fly, but became an aerobatic pilot (the kind that stops, drops, and rolls). "I would drop my daughter off at school and go fly upside down," she remembers. A few years later she was flying vintage fighter jets, and even a MiG-29.

It was her love of flight and nature that led Laurie to the deep bush of Botswana, Namibia, and Zimbabwe. "They let me fly in Africa," says Laurie. "I fell in love with it. Africa was bigger than my expectations and better than my fantasies." This love of the African countryside and the tribespeople who lived there led Laurie to create a unique and lasting way to give back to both. (See page 128.)

Three antique Oushak rugs define the great room's separate seating areas, where the ceiling peaks at close to 20 feet. **Left:** The carved limestone mantel, close to 9 feet tall, dates to the 16th century. Tucker bought it at a Paris flea market 15 years ago and kept it in storage, waiting for a room with the proper proportions to handle it. The Italian neoclassical tole lanterns, circa 1780, still have the original paint.

These tidbits are just appetizers. Laurie dishes out so many grand tales of experiencing life to its fullest that it can easily make anyone else's journey seem, well, a bit bland. She makes it sound like kicking experiences up a notch would be so simple, so natural. "I like to remain open to going where life takes me," she says. "When you walk through one open door, it often leads to another."

It was the fanciful carved garage doors, in fact, that stopped her about 10 years ago, when she and daughter Hayden (who, Laurie says, got her sea legs before her land legs) first viewed the house. A single mom, Laurie was looking for "a solid foundation for my daughter during her high school years." They were tooling around a neighborhood, hunting for a place to rent, when Laurie spotted the doors, the stonework, and the grand villa above it. It brought back the essence of childhood vacations in Europe. She hit the brakes, pulled in, and bought the home that evening.

"Everything is so real in this house," Laurie explains, "and you don't often find that in the world anymore. This home feels different to me from any other; it has a special spirit."

The house's original owner was a Swiss doctor who had moved to America to start a tuberculosis hospital. He spent 10 years building his dream home, flying in European artisans and materials (including the garage doors, made in France) to meet his specifications. The doctor lived in the home the rest of his life. Though it was in the hands of an investor for several months after he died, Laurie considers herself the second owner.

Wanting to make improvements in the spirit of the good doctor, she brought together a design team that also appreciated the unique nature of the home. She started with interior designer Suzanne Tucker of Tucker & Marks in San Francisco, who came highly recommended by Laurie's sister. "This house is very seductive," says Tucker. "It was obviously built with passion, and Laurie had great ideas about opening it up and making it flow better for family living."

Tucker left the breakfast room uncarpeted so its walnut-plank floor would gleam in the light from the French doors. **Top left:** Carved spiral columns visually link the kitchen to other areas of the home where the spiral is repeated. Barstools are made of rush.

The two called on architect Andrew Skurman to join the team, and over the next two years, the creative collaborators took the house down to the studs and reinvented it, keeping the exterior footprint intact and remaining true to its origins. Four tiny rooms behind the kitchen became a common room that opened to a completely redone kitchen. The space was ready for teenage visitors and Laurie's family or business associates, thanks to sink-in seating and sophisticated surroundings, including a grandly scaled mantel that Tucker had purchased at a Paris flea market and saved for a room that could handle its massive scale. Undaunted by the cavernous space, Tucker planned the seating in three groupings so it would be ready for anything from intimate klatches to large gatherings.

Laurie opted for a smaller dining space within the common room in exchange for an outdoor dining pavilion. The result is a stunning space clad in hand-painted terra-cotta and radiant-heated limestone floors. Leaving no detail untended, Tucker had a limestone table custom-built with its own heat source. It would be hard to keep your elbows off this luscious tabletop.

"The dining pavilion is a warm, magical area surrounded by dense foliage, fountains, and romantic views," says Tucker.

Tucker designed the four-poster in the master bedroom to get the height needed for the vaulted space. The cosmetic-like palette of creams, peaches, and rosy pinks was chosen for its ability to flatter. **Top left:** The scroll pattern used in the master suite shutters was also etched on the shower doors. The pattern of the bathroom tilework was designed by Tucker.

"It was formerly a dilapidated greenhouse. Our goal was to make it look like it was original to the home."

A salvaged 18th-century mantel does the trick, as do the arches and stone columns. The pavilion walls are painted a rich persimmon to set off the architecture, warm the space, and lend a glow to nighttime visitors."

The master bedroom was given its own beguiling charms. Tucker and Skurman vaulted the ceiling, and then Tucker designed a four-poster bed with carved barley-twist posts that mimic the 18th-century Danish columns used in the entrance to the common room. The posts soar to 9 feet, making them in proportion to ceilings that pitch to 14 feet high. To filter the light and add privacy while permitting bay breezes to enter, Tucker also designed shutters with a scroll pattern that resembles Byzantine stonework.

But perhaps the nicest gift that Laurie gave to her dream villa was its earthquake-proof retrofit, including new steel posts that extend 21 feet deep into bedrock. "I wanted to make sure this house wouldn't go anywhere," says Laurie. "If there is a shake, I think all of San Francisco should run here."

But does an adventurer like Laurie McFarlin plan to settle into this house for good? Not on your life. With Hayden graduated from college and settled into a successful life as a wedding planner in Los Angeles, Laurie has decided to put the home on the market.

"I brought it back to where it will stand forever," says Laurie, "and that's why I feel I can leave it. There are still adventures out there and good things to accomplish. By letting go, I'll have the freedom to see where life takes me next."

Architect Andrew Skurman **Interior designer** Suzanne Tucker

For more information, see sources on page 146

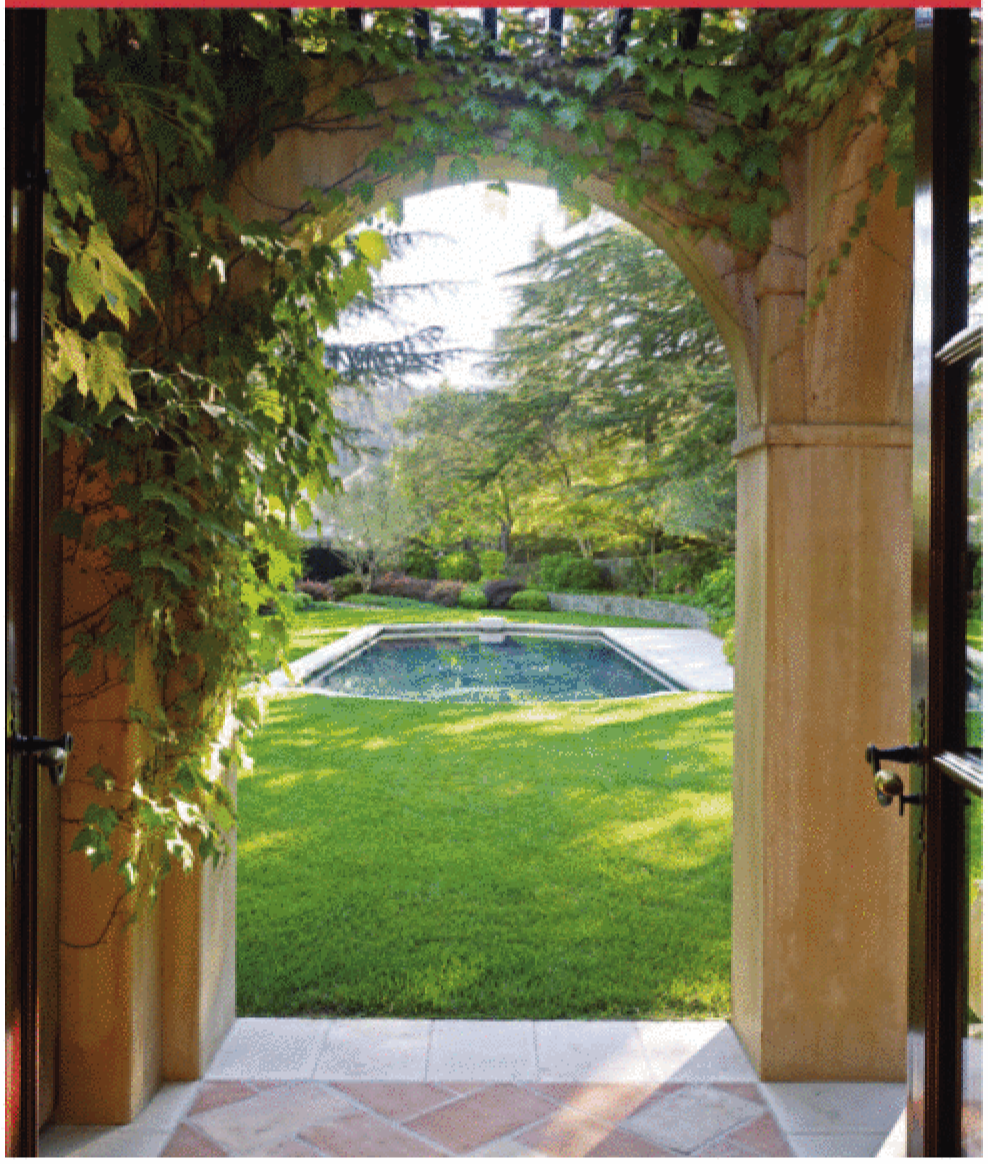
Opposite: The pavilion boasts views of Mount Tamalpais (Mount Tam to the locals). **Right:** An inviting pool can be seen from the arched doorways of an outdoor dining pavilion that was built where a dilapidated greenhouse once stood. **Above:** The grounds of the McFarlin home are as stately as the 1920s villa itself.

Into Africa

When her daughter, Hayden, left for college, Laurie McFarlin felt the need to reinvent herself and keep her hands and mind busy. She took lessons in jewelrymaking with wire and fibers that didn't require soldering. She also decided she needed a good adventure and traveled to Africa with a friend. The friend returned stateside, but Laurie stayed on, having fallen in love with the nature and people of Botswana, Zimbabwe, and Namibia. "Africa has a peace and an orderliness that is unparalleled in the world," says Laurie. "The rules of the wild are profound. I started interacting with the tribe, and I found them to be so special...completely free and open."

When it came to deciding where her charitable giving would go, Laurie decided she didn't want to write another check and watch it disappear. She came up with an idea that would use her newfound jewelrymaking skill to aid the people and country she'd fallen in love with. She decided she would build on their native crafts by helping them make their pieces more marketable. "The people made amazing woven goods," she says, "but they tended to be all the same. I wanted to help them make easier trades by amending their crafts to make them unique."

So, laden with thousands of pounds of tools, generators, and a desire to contribute, Laurie went deep into Africa to deliver them to tribespeople. She had hoped to stay and teach them to personalize their jewelrymaking, but she was called back to the bedside of her mother, whom she tended for another year, until her death. But Laurie left behind what counts: the tools to get the job done.



animal magneti

PAULA FASSEAS ALWAYS HAS ROOM FOR ONE MORE RESCUED PET IN HER ARIZONA HOME

BY SAXON HENRY   PHOTOGRAPHY BY JAMES CARRIÈRE AND WERNER STRAUBE   PRODUCED BY ELAINE MARKOUTSAS

Paula Fasseas

PET LOVER, PAWS FOUNDER, PIE-BAKER, BANK EXECUTIVE, *and* WORLD TRAVELER

The list of treasures one could imagine bringing home from a trip to the Greek Isles is long and varied, but a scrappy pup with great cunning for charming tourists into giving him food wouldn't likely make the cut. Chicagoans Peter and Paula Fasseas, who are both of Hellenic descent, aren't your run-of-the-mill Greek tourists, so Paula didn't think twice about bringing the feisty dog back to the United States and making it a member of the family. "He was such a character," she says of Pippen, who cemented her commitment as a pet advocate. "He might have been poisoned if we hadn't rescued him."

The couple's Greek heritage also had a hand in the design of their second home in Tucson. "Hellenism is about bringing different cultures together," Paula explains, "so I wanted the house to have an eclectic feeling." Paula grew up in Tucson. Embracing the outdoors in her collaboration with Chicago architect Howard Holtzman was as natural as the desert hikes she took with her father when she was a girl. "Howard really understood what I wanted to do," says Paula. "He said, 'You

Far left: Juxtaposed against French limestone floors and pale walls, the iron-studded doors, a chunky column, and a French commode holding a 19th-century Mexican portrait are commanding elements in the living room and hall. **Left:** An 18th-century French gilded mirror hangs above a mantel carved from Mexican cantera stone. The 19th-century chairs are French, as are the polychrome archangels discovered at Les Puces de Saint-Oeun, the famous Paris flea market. **Preceding pages, left:** Lush foliage surrounds the Tucson home of Peter and Paula Fasseas. **Right:** Paula with PAWS puppies Hera (left) and Hercules.

want the house to look like the wind blew along the desert and uncovered it.' That was exactly right!"

With the architectural decisions set, Paula turned to the home's surroundings, working with landscape architect Carl Kominsky to create an elemental setting that is one with the desert. "We created streams that flow along the contours of the land into a natural ravine," she explains. "When it rains, it's the path the water takes, and it's where we see wild animals drinking afterwards."

Paula's father, an avid cook, advised her to plant fruit trees on the property, guidance that she and Peter celebrate each time they pluck grapefruit, lemons, and tangerines from the branches. "We're in the Sonoran desert, one of the most luscious in the world," Paula remarks. "It's so hospitable; there are no mosquitoes, and the air smells so sweet."

Her penchant for baking pies also infuses the Sonoran air with rich aromas. "I have a wonderful pie crust recipe, given to me by my aunt," she explains. "I love to bake pies with fresh fruit, especially peaches." Due to her Tucson roots, the home is a natural gathering place for aunts, uncles, cousins, and her mother, who lives nearby. Knowing she would be hosting large get-togethers for the holidays and other special occasions, Paula wanted a fluid arrangement of rooms and a well-equipped kitchen.

"We accomplished everything I asked for," she explains. "There is a great flow to the house when we're entertaining, and the kitchen works like a dream." Three commercial warming drawers keep foods ready when one course segues to the next, and the commercial range on the veranda gives Paula added capacity for feasts. "I could never have had such a powerful range in the house, and I'm surprised how much we use it," she says. "The house and the outdoor spaces combined have all the ingredients for a great party!"

Peter and Paula are ardent travelers who are always on the lookout for acquisitions. Many of the furnishings were gathered during rambling trips abroad to England, the South of France, and at Les Puces de Saint-Ouen, the famous Paris flea market. "To call it a flea market is a misnomer," says Paula. "I've bought beautiful antiques there, like a pair of amazing archangels and a Baccarat crystal liquor case that remains one of my favorite finds." Paula credits the collection of things she has gathered for the home's heartfelt personality. "I think if a home takes on a family's persona, it feels like a history book," says Paula. "That's how this house feels when I walk through it now."

For those times when their grown children, Alexis and Drew, visit, Paula designed the guest rooms to be serene and embracing. She treasures one in particular—a bedroom with lush sienna Venetian plaster walls that contrast wistfully with pale muslin curtains draping a four-poster bed. "I love how the walls make the room feel so cool, even though the color is warm," she remarks. The bed, which was designed by New Orleans artist

A needlepoint rug is as exuberant as the lush views beyond the expansive windows. A rock-crystal chandelier hangs above the antique English mahogany table, which Paula has paired with Mexican Chippendale chairs from the 1950s.

Mario Villa, is one of the many artisan-inspired touches that Paula has commissioned for the home.

Both banking executives, Peter and Paula look forward to spending more time nestled into the treasured desert-swept setting as the years pass. Since the pups are always in tow, the pitter-patter of paws will accompany their days there. The couple is already hunting for ways to give back to the Tucson community. The opening of the Peter and Paula Fasseas Cancer Clinic is an example of their generosity. "Leadership is so important for women," Paula remarks. "We must strive to inspire others as we have been inspired by women in the past."

Architect: Howard Holtzman **Landscape architect:** Carl Kominsky

For more information, see sources on page 146

Opposite bottom: Nestled into the foothills of Arizona's Catalina Mountains, the Fasseas home, with its delightful patio and pool, melds with the surrounding landscape. **Right:** The Peruvian town of Cuzco is known for paintings that depict archangels in fanciful hats and costumes. In the guest bedroom, the painting that hangs above an 18th-century French bureau with a marble top is a reproduction. **Above:** Artisan touches fill the home, like this four-poster bed designed by New Orleans artist Mario Villa. **Above right:** Paula worked with artisans to create many of the wrought-iron elements in the home, such as the hand-hammered handrail on the stairs, which was crafted by local artist Chris Hill. **Opposite top:** Paula with daughter Alexis, son Drew, and their dog Wawa, a chihuahua mix, in the lobby of the PAWS Chicago Adoption & Humane Center.

center of attention

When Peter and Paula Fasseas brought their puppy, Pippen, home from Greece, their then-teenaged daughter Alexis decided to volunteer in a local animal shelter. Alexis was alarmed by the number of dogs being euthanized at the shelter, so she and Paula founded PAWS (Pets Are Worth Saving) in 1997, vowing to find a home for every orphaned animal in Chicago (the primary Fasseas residence).

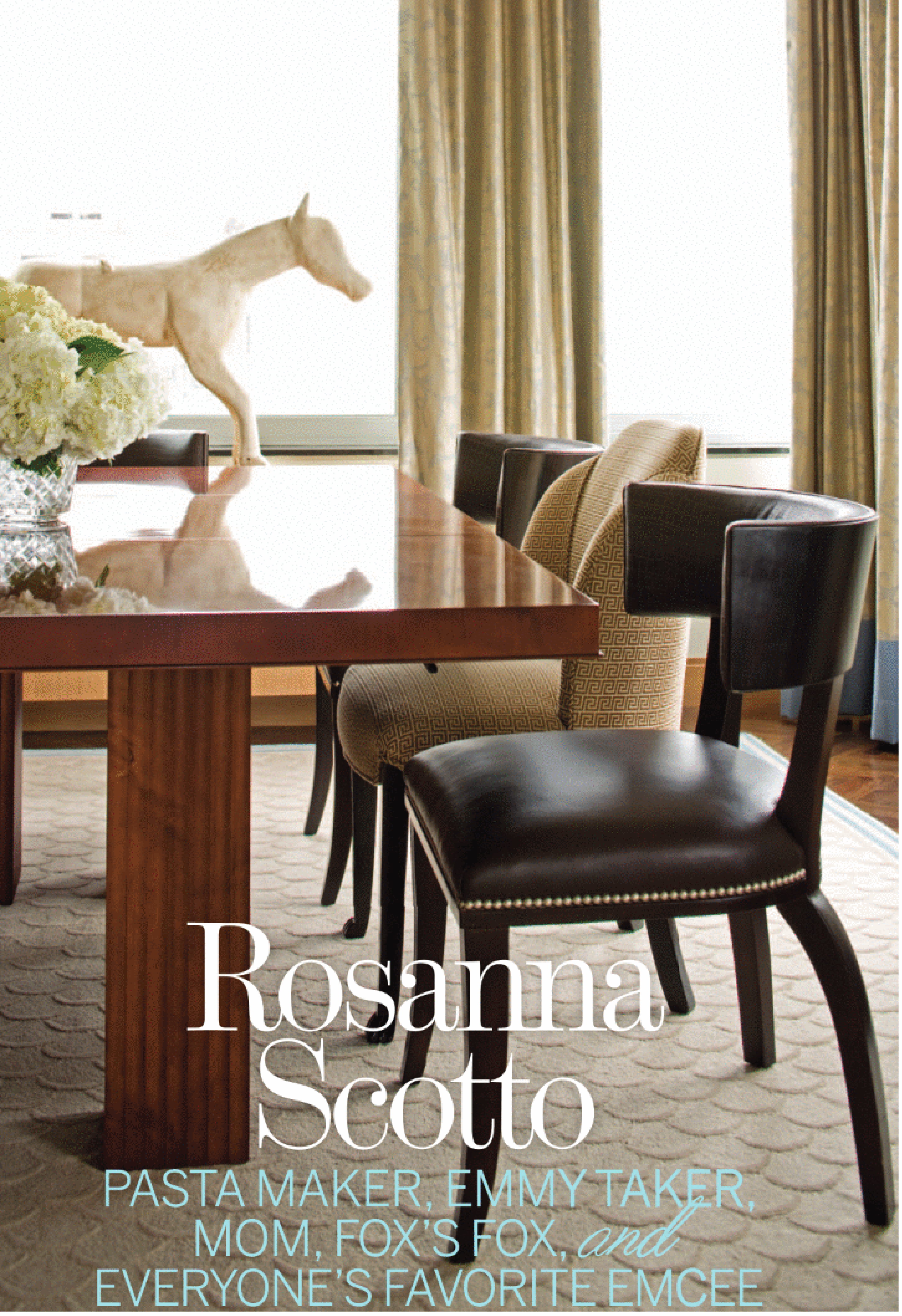
Last year, Paula opened PAWS Chicago Adoption & Humane Center, also known as the Pippen Fasseas Adoption Center, a homelike setting with glassed enclosures that provides pets awaiting adoption with roomy spaces to roam and plush perches. Hopeful adopters fill out paperwork to ensure they snag the perfect pet for their habits. The result is 1,700 pets adopted in 2007 and 3,000 predicted for 2008.

Paula is determined to make Chicago a no-kill city within five years. For more information about the no-kill organization, spay/neuter clinic, and adoption center, visit pawschicago.org.

BY LISA CREGAN
PHOTOGRAPHY BY JOHN BESSLER
PRODUCED BY JENNY BRADLEY

neighborly advice

NEWS ANCHOR **ROSANNA SCOTTO** RENOVATED HER HIGH-RISE WITH HELP FROM A NEIGHBOR, DESIGNER ERIC COHLER



Rosanna Scotto

PASTA MAKER, EMMY TAKER, MOM, FOX'S FOX, *and* EVERYONE'S FAVORITE EMCEE FOR CHARITY EVENTS

She can sauté a sea bass like Mario Batali and grill a politician like Barbara Walters, has two terrific kids and an adoring husband. Then there's that high-profile job, a beautiful Manhattan apartment, and three—count 'em, three—Emmys. Yet talking to her is like catching up with your best friend. (OK, maybe an exceptionally glamorous best friend.)

New Yorkers need no introduction to Rosanna Scotto. They've had the pleasure of watching her coanchor their local Fox 5 News for the past 22 years—a very long run in the fickle world of television.

Rosanna has reported with dignity and feeling on everything from celebrity custody battles to blizzards, blackouts, and that terrible day in September 2001 when her city and the whole world changed. "I grew up here, and I love this city. I think people see how much I care about New York," says Rosanna. "They tune in because they see me out in the community." What they see is a celebrity who emcees countless charity events and rolls up her sleeves to work hard for the organizations she cares about—charities like Heartshare Human Services and After School All-Stars. (See page 142.) "If I can bring attention to these organizations in a positive way," she says, "I'll be there for them always."

Somehow she seems to be here, there, and everywhere. Consider a typical Rosanna day: get the kids up and out, emcee a charity luncheon, prepare dinner, broadcast the early news, serve dinner, broadcast the evening news, and maybe along the way pop in to play hostess at Fresco by Scotto, the Manhattan restaurant run by her mother, sister, and brother. "Customers

Above: The painting over the living room sofa was lent to Rosanna Scotto by her dad for her first apartment, and she still hasn't given it back. New pocket doors divide the living room from the library. **Top left:** Two different styles—black leather chairs and Deco slipper chairs—keep things casual at the dining table. **Left:** The living room's cozy reading corner. **Right:** Rosanna with her husband, Louis Ruggiero. **Preceding pages, left:** A serene palette in the living area is the backdrop for a glamorous look reminiscent of the French Deco period. The unusual swoop-back slipper chair belonged to Rosanna's late grandmother. Interior designer Tony Klein calls the 1880s-era painted horse in the far window "an oversized focal point that's calm and graceful." **Right:** Rosanna in her new library.

heart-to-heart

Rosanna Scotto is pragmatic about using the power of her celebrity to bring attention to the organizations where she volunteers. One is After School All-Stars, whose slogan is: "Kids with someplace to go end up going places." For at-risk youth, it provides youth summer camps and an after-school program for kids whose working parents can't be home at 3 p.m. "I know what that's like," Rosanna notes. She's delighted that one program participant recently won a scholarship to St. John's University. "It doesn't get better than that!" she exclaims (afterschoolallstars.org).

Also close to her heart is Heartshare Human Services, which serves families in need—including the families of people with developmental disabilities—with wide-ranging services. "Heartshare provides so much support for families in need, and it's based in Brooklyn, where I was born," says Rosanna (heartshare.org).

Left: A snappy polka dot-upholstered bench behind the table is a kitchen space-saver. **Below:** The floor plan accommodates many cooks—"my daughter, who gives directions; my son, who loves to help; and my husband, who likes to eat," laughs Rosanna.

are always surprised to have me show them to their table," she says with her easy laugh.

"Rosanna is a bundle of energy," says her friend and interior designer Eric Cohler, who—along with designer Tony Klein—helped her redo the three-bedroom apartment she shares with her husband, Louis Ruggiero, and teenage son and daughter.

"She has a personality that could light up Pittsburgh," Cohler says. "But the nightly news is not always pleasant, so I wanted her apartment to be a relaxed retreat from her workaday world."

Rosanna says she discovered Cohler (who was a neighbor in her East Side high-rise) when she noticed his door ajar and couldn't resist a peek inside. It had the same layout as her apartment but the similarities ended there. "I thought, this is it, this is what ➤

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The master bedroom is a "complete retreat," says interior designer Eric Cohler. Walls and headboard, both covered in chocolate-brown fabric, blend together, and custom demilune bedside cabinets with shagreen inserts and mercury-glass tops add to the "ahhhh" factor.

I want my home to look like. But then I had to pretend I wasn't being nosy," she adds with a smile. After a decorous delay, she ambushed him in the building lobby and begged for help. "We weren't using most of the apartment before," says Rosanna. "We were all kind of squashed in the kitchen every day."

Cohler and Klein created a more open floor plan by combining the living and dining rooms, carving out a TV room/library at one end that can be closed off by pocket doors, and then bathing the whole place in a warm, calm color palette. "Nothing stuffy, not too many antiques, nothing over the top. And my kids don't have to worry if they spill soda," says Rosanna—"though please let it be Sprite if they do!"

Oak trim was installed throughout the living space and right into Rosanna's pride and joy, her new kitchen. "Eric nearly fell over when I told him that I make dinner every day," says Rosanna. "He said, 'You mean you really cook?'" Assured that she did, Cohler and Klein remade the kitchen into a bright space open to the rest of the apartment so whoever's cooking can still be part of the party. "Everyone—her sister, her mom—they all come up and cook," says a still incredulous Cohler.

The way she keeps sane, Rosanna says, is, "I put family first, end of story. Work is work, and home is mommy. Even my Emmys stay at the office."

If Rosanna gets home from delivering the 10 o'clock news and finds her family already asleep, she says she'll often just sit for a few minutes looking out at the city that unfolds beyond her 30th-floor windows, a panorama of lights stretching from Yankee Stadium to Brooklyn to the Empire State Building. "I sit here and say thank you," says Rosanna. "I'm so blessed."

Interior designers: Eric Cohler and Tony Klein

For more information, see sources on page 146

Advertisement

Finally, a Shine That Lasts

Miracle Polish Ends Struggle With Tarnishing Metals

By D.H. Wagner

I have noticed quite a few newspapers and magazines praising a polish formulated by a homemaker. The articles report that Donna Maas grew frustrated with rubbing and scrubbing her silver, brass and other metals only to see them quickly become dull and tarnished again. Determined to put an end to her constant battle with tarnish, Donna formulated a metal cleaner and it's transforming the industry.

Marianne Rohrlich, columnist for the New York Times, wrote " I don't enjoy polishing silver, but I pulled out a couple of tarnished pieces to try a product recommended by a colleague that shines silver and other metals, like chrome, stainless steel and brass." She went on to say, "The results, without much elbow grease, were so stellar that I used the cream on my stainless steel sink. It shone as it did when it was new, 25 years ago."

Anita Gold, nationally syndicated columnist and expert on the restoration of antiques calls MAAS (named after its inventor) "The best and most amazing polish in the world." Ms. Gold wrote in her column, "A truly miraculous polish referred to as "miracle polish" that'll turn the most disastrous pieces into the most de-bright-ful is MAAS Fine Polishing Creme For All Metals, which cleans, restores, preserves and polishes to perfection any brass, copper, chrome, silver, stainless steel, aluminum, gold or any other metal with amazing results - no matter how badly stained, spotted, discolored, flood-damaged, weathered, dirty, dingy, drab, or dull they may be."

Since I had an old brass lamp in desperate need of restoration, this journalist decided to put MAAS to the test. The lamp had been stored in the garage and was in far worse condition than I remembered. I was flabbergasted as I watched the polish wipe away layers and years of tarnish. Never have I used anything so easy. The lamp actually looks better than when I purchased it. Better yet, months later it's still glowing!

The polish worked so effortlessly, I decided to refurbish my mother's antique brass and copper cookware. The badly stained pots and pans developed black spots that had been impossible to remove. MAAS wiped away years of built-up residue even from the most discolored pieces. While polishing, I noticed MAAS applying a shine on the stainless steel sink. WOW! The shine is unbelievable and although I wash dishes every day, the shine keeps-on-shining. And it's no longer covered with ugly water spots, water just rolls off the protective finish and down the drain.

A consumer study of 28 metal polishes reports, "MAAS Polishing Creme has no equals in all around polishing performance..." MAAS retained its shine longer than every polish tested. The Miami Herald says, "Polishing product can renew old silver." The Chicago Tribune headline sums it all up by saying "One Amazing Polish Is The Best At Everything."

How did a homemaker come up with something the industry's experts couldn't? The reporter in me had to find out.

During our interview Donna explained, "I enjoy the warmth that beautifully polished metals add to a home. However, not the hours it took to keep them tarnish free. The harsh cleaners left my hands dry and burning - one instant silver dip smelled so bad I felt sick. That's

when I became determined to find a better way to care for the metals in my home."

And that she did. Her french lavender scented formula developed with a chemist friend quickly restores and leaves a deep, rich one-of-a-kind luster beyond anything I've ever seen. "To my surprise," Donna reveals, "the formula far exceeded my original goal. MAAS restores glass fireplace doors, clouded crystal vases, fiberglass, linoleum even plastic. The restorations were so remarkable everyone suggested that I sell my invention on television".

Donna sent samples of her polish to televised shopping channels and both QVC and Home Shopping Network asked Donna to personally appear on TV to demonstrate her product. 17,000 viewers called during MAAS' debut and encore performances brought a million dollars in record-breaking sales.

Leona Toppel, was about to throw away a brass chandelier. "No amount of elbow grease could shine it up. With very little effort (a big plus since I suffer from arthritis) MAAS made that chandelier look like new. It's been years and to everyone's surprise it's still glowing."

Boeing and McDonnell Douglas tested and approved the polish for use on jet aircraft. The United States Air Force, Army, Navy, Coast Guard and Department of Defense worldwide have ordered MAAS. If every branch of our military is using this polish to pass inspection, imagine what it will do for your home.

"MAAS outperforms every polish I've tried," Donna beams with satisfaction. "So if you're as tired as I was of cleaning metals just to see tarnish reappear a few weeks later, MAAS it!"

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Finally, you can restore every metal and more to it's original beauty with MAAS easy wipe-on, wipe-off, no-wait polish. Just send $12.95 plus $2.95 S&H for one large 4 oz. tube of MAAS. Save when you order two tubes and receive a FREE polishing cloth (total value $33.85) for only $19.95 plus $4.95 S&H. IL residents please add 6.75% sales tax. Mail your order to:

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Reader's Resource

For more information about the stories shown in this issue, contact the professionals and sources listed here. Contact information has been verified, but we cannot guarantee the availability of items or services. No information is available about items not listed.

Pages 52—58
SHOWHOUSE SHOWCASE: STATEMENTS OF STYLE

Lake Forest Showhouse
Lake Forest, Illinois

Interior designer: Liz McEnaney, E. Claire Design, 5 Steeple Chase Lane, Northfield, IL 60093; 847/441-0234.
Pages 52, 54. **Garden room—Sofa** (#6386-80, Archetype Collection); **sofa fabric** (#42-328); **coffee table** ("Oval Coffee table" #7854, by Thomas Pheasant); **light fixture** ("Campion Umbrella Chandelier" #CE100, discontinued): Baker, 800/592-2537, kohlerinteriors.com. **Faux painting and hand-painted mural:** Hester Decorating, 847/677-5130. **Celtic-patterned pillows** on sofa ("Nottingham"/Borage #11178/06); **pillow with ribbon band** ("La Scala"/Black Pearl #1120/06): Classic Cloth, 785/434-2777, dessinfournir.com, trade only. **Ribbon trim on pillow** (#V247-010): Scalamandré, 800/932-4361, scalamandre.com, trade only. **Small rectangular pillow and cushions on chair seats** ("Wisteria"/Seafoam #2013-24): Chelsea Editions, 212/758-0005, chelseaeditions.com, trade only. **Armchairs** ("Elgin Major Armchair"): Niermann Weeks, 212/319-7979, niermannweeks.com, trade only. **End table** ("Cumberland End Table"): McLain Wiesand Custom Built Furniture, 410/539-4440, mclainwiesand.com. **Stone statues:** owner's collection. **Console table** ("Hewitt Console" #NC5550): Design Atelier, 312/822-0440. **Glass lamp and shade** ("Pleated Lamp"/Cristallo #BB502PL, by Barbara Barry): Baker, 800/592-2537. **Terrariums:** E. Claire Design, 847/441-0234. **Cream-colored wall paint** (custom): Benjamin Moore, 888/236-6667.

Lake Forest Showhouse
Lake Forest, Illinois

Interior designer: Annika Christensen, Midnight Sun Ltd., Swedish Antiques and Interior Design, 110 W. Lake St., Libertyville, IL 60048; 847/362-5240, midnightsunantiques.com.
Pages 52, 56. **Master sitting room—Sofa** (antique, Swedish Gustavian-style); **clock** (antique, Bornhom); **painting** over console table; **Flokati rug; sconces** (1930s Swedish Gustavian-style); **wire table** (vintage Warren Platner): Midnight Sun Antiques, 847/362-5240. **Sofa fabric and fabric on wing chairs** ("Liaigre Linen"/Goudron Pluie #10000/01 by Great Plains); **fabric on console table** ("Weathered"/Bleached #1204/01 by Great Plains): Holly Hunt, 312/661-1900, hollyhunt.com, trade only. **Ticking stripe on wing chairs** ("Seaton Stripe"/Salt & Pepper #1161/06); **trim on console table** ("La Scala"/Patina #1120/04):
Classic Cloth by Dessin Fournir, 785/434-2777, dessinfournir.com, trade only. **Wing chairs** (antique, Swedish bergères): Midnight Sun Ltd., 847/362-5240, midnightsunantiques.com. **Wall treatment** (grass cloth #RK3835L11): Area International, 312/644-0595, trade only. **Swivel armchair** ("March" #7625-27): Hickory Chair, 828/324-1801, hickorychair.com. **Swivel-chair fabric and pillows on sofa** ("Maravilla"/Pewter #4006/01): Summer Hill Ltd., 415/355-1300, summerhill.com, trade only. **Floor lamp** (Akari Floor Lamp by Isamu Noguchi): Design Within Reach, 800/944-2233, dwr.com, and noguchi.org. **Coffee table** ("Lucy Lucite Table"): Todd Hase Furniture Inc., 312/644-9755. **Valance fabric** (#NC1015-003): Nancy Corzine, 212/223-8340, trade only. **Valance trim** ("Glass Beaded Fringe"/ Platinum #T-30391-106): Kravet, 888/457-2838, kravet.com, trade only.

Orchard Hill Designer Showhouse
Old Westbury, New York

Interior designer: Kate Singer, Kate Singer Home, One Huntington Bay Rd., Huntington, NY 11743; 631/261-8376, katesingerhome.com.
Pages 52, 58. **Master bedroom fireplace area—Slipper chairs; ottoman:** Kate Singer Home, 631/261-8376. **Slipper-chair fabric** (#13858-43 in Lavender): Duralee Fabrics Ltd., 800/275-3872, trade only. **Frogs** on slipper chairs: M&J Trimming, 212/391-6200. **Ottoman fabric** ("Fishnet"/Platinum #25379-106, by Barbara Barry); **bolster pillows** ("Silk Grid"/Opal #27596-110, by Barbara Barry): Kravet, 888/457-2838, kravet.com, trade only. **Rug** ("Marrakesh"/ Pistachio): International Carpet Showcase, 516/621-7800. **Paint** (base color, "Revere Pewter" #HC-172): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com. **Decorative wall finish** (by Christian Pember): Red Trumpet Designs, 631/261-8090. **Reading light; art:** designer's collection. **Fire screen** (custom): Kate Singer Home, 631/261-8376, katesingerhome.com. **Drapery.** (#26672-1611): Kravet, 888/457-2838, kravet.com, trade only. **Drapery hardware:** Antique Drapery Rod Co., 214/653-1733. **Master bedroom sitting area—Wood-frame settee** (vintage); **fauteuils** (Louis XVI, silver wood frame): Kate Singer Home, 631/261-8376. **Settee fabric:** discontinued. **Fauteuil fabric, front** ("My Thai"/Amethyst #28709-110, by Barbara Barry); **fauteuil fabric, back** ("Silk Grid"/ Opal #27596-110, by Barbara Barry); **plaid pillows** ("Newport Check"/Lilac #22276-310); **pillows on fauteuils** ("Flutter"/Smoke Quartz #28639-10, by Barbara Barry): Kravet, 888/457-2838, kravet.com, trade only. **Coffee table** (#3030-667): Maitland-Smith, 336/812-2400, maitland-smith.com. Available through Classic Galleries, 631/427-1045. **Floor lamp** (vintage): designer's collection. **Round tray table** beside settee (vintage); **"Canterbury" book holder** (vintage, cane:) Kate Singer Home, 631/261-8376. **Art:** designer's collection. **Sconces:** original to house.
Bed—Bed (custom): Kate Singer Home, 631/261-8376. **Headboard and bed-skirt fabric** (#19646-23); **plaid pillows** ("Newport Check"/Lilac #22276-310); **bolster pillow** ("Flutter"/Smoke Quartz #28639-10, by Barbara Barry): Kravet, 888/457-2838, trade only. **Bedding** ("Delano"/White Pique with Orchid Duvet and Shams #M13): Matouk, matouk.com. Available through Master Suites, 631/367-1601. **Bedside table** (vintage, Chinese Chippendale); **table lamp; round tray; marble-top painted chest of drawers** (vintage); **bust** (vintage): Kate Singer Home, 631/261-8376, katesingerhome.com. **Mirror over chest of drawers:** Carvers' Guild, 978/448-3063.

Pages 80—86
DECORATING DOWN UNDER

Production designer: Catherine Martin; **set decorator,** Beverly Dunn, Bazmark Films, 10201 W. Pico Blvd., Los Angeles, CA 90035; 310/369-5448; fax, 310/969-1679.
Suppliers:
Designer Rugs, 011 61 2 9550 9933, designerrugs.com.au.
Clothshop, 011 61 2 9699 2266; fax, 011 61 2 9699 1047; E-mail, cloth@clothfabric.com.
All furniture was purchased through second-hand furniture shops, antique dealers in Sydney, Australia:
Rust 39, 011 61 2 9973 4268, rustonline.com
Antiques on Consignment, 011 61 2 4872 2844.
Doug Up On Bourke, 011 61 2 9690 0962, douguponbourke.com.au.
Estelle's Antiques and Collectibles, 011 61 7 3367 3357.
China cabinet from The Cottage Hume, 011 61 2 4871 2302.
Verandah fabrics: "Palm Leaf" in Russet, Praline and Grass.; and "Strewn Bamboo" in Patina: all from Robert Allen, 800/333-3777, robertallendesign.com, trade only. ➤

accesshome

A reader's guide to *Traditional Home* signature events, premium advertiser promotions and exclusive designer happenings.

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Pages 94—103
REFINED REFUGE

Interior designer: Julio Quiñones, Julio Quiñones & Assoc., 2525 Butler St., Dallas, TX 75235; 214/350-6437.

Page 94. **Bedroom sitting area—Armchair and ottoman** (designed by Julio Quiñones): Julio Quiñones & Assoc., 214/350-6437. **Armchair and ottoman fabric**: Maxwell Fabrics, 800/663-1159, maxwellfabrics.com, trade only. **Desk** (from Colombo USA Inc): Baker, Knapp & Tubbs, 800/592-2537, trade only. **Lamp** on desk ("Dauphine Lamp" #JG109LGS by Jacques Garcia): Baker, 800/592-2537, kohlerinteriors.com. **Nesting tables** (vintage, brass with glass, Maison Jansen): JF Chen, 323/466-9700. **Carpet** (wool): Karastan, 800/234-1120, karastan.com. **Art** above desk (*The Almyra Diptych 1999*, oil on stretched canvas, by Brett Eric Osborn): Bill Lowe Gallery, 404/352-8114, lowegallery.com. **Paint** ("Swiss Coffee" #OC-45): Benjamin Moore, 888/236-6667, benjaminmoore.com.

Pages 95—97. **Living room—Wallpaper** ("Silvergate" #BP827): Farrow & Ball, 888/511-1121, farrow-ball.com. Installed by Robert Turner Assoc., 214/351-4870. **Sofa** by window (English Chippendale): owner's collection. **Sofa fabric**: F. Schumacher & Co., fschumacher.com, trade only. **Pillows** on sofa (antique Japanese silk): Nick Brock Antiques, 214/828-0624. **Coffee table:** East & Orient Co., 214/741-1191, trade only. **Custom tooled leather** on coffee table: Larru Leathers Inc., 214/760-7003, larruleathers.com, trade only. **Sculpture** on coffee table (*Old Man,* by Alex Wheeler); **painting** behind paino (*Le Jardin,* by Robert Antoine Pinchon): owner's collection. **Side tables** flanking sofa: Brendan Bass, 214/747-3386, trade only. **Lamps** on side tables: Vaughan Designs, 212/319-7070, vaughandesigns.com, trade only. **Drapery fabric**: Calvin Fabrics, 888/732-1996, henrycalvin.com, trade only. **Drapery tiebacks** (antique): Nick Brock Antiques, 214/828-0624. **Rug** (wool): Karastan, Karastan, 800/234-1120, karastan.com. **Red armchairs** ("Elizabeth Loose-Back Chair" #1113-36, Dapha Collection): Baker, 800/592-2537, kohlerinteriors.com. **Armchair fabric**: Rogers & Goffigon, 203/532-8068, trade only. **Piano** (antique Steinway, refurbished): North Texas Piano Service, 800/870-2172. **Yellow sofa** to right of fireplace ("Versailles," custom, Cameron Collection): George Cameron Nash, 214/744-1544, trade only. **Sofa fabric** (by Rose Cumming): Dessin Fournir, 785/434-2777, dessinfournir.com, trade only. **Geometric pillows** on sofa; **russet pillows** on sofa: Clarence House Inc., 800/803-2850, clarencehouse.com, trade only. **Floor lamps** behind sofa: Vaughan Designs, 212/319-7070, trade only. **Green settee** to left of fireplace (antique): owner's collection. **Settee fabric**: Nancy Corzine, 212/223-8340, trade only. **Geometric pillow** on settee: Clarence House Inc., 800/803-2850, trade only. **Tray table** beside settee (antique): owner's collection. **Sofa table** (antique); **mirror** above mantel: Joseph Minton Antiques, 214/744-3111, josephmintonantiques.com. **Stools** below sofa table (antique, Chinese); **chairs** flanking fireplace (antique); **candlesticks** on mantel (antique, bronze); **coffee table** in front of settee (French, 1940s bronze, with antique mirror): Nick Brock Antiques, 214/828-0624. **Lamps** on sofa table (Baker Signature Lighting, discontinued): Baker, 800/592-2537. **Fire screen** (custom): Rusty Buffalo Co., 214/324-5115. **Console table** on right side of doorway to foyer (antique folding game table): The Gathering Antiques, 214/741-4888, thegatheringantiques.com. **Foyer in background—Pedestal table** (Colombo USA): Baker, Knapp & Tubbs, 800/592-2537, trade only. **Sculpture** on table (*Reclining Woman,* by Alex Wheeler): owner's collection. **Floor lamps** (vintage Bagues): 1st Dibs, 1stdibs.com. **Lampshades** (custom): Yangs Double Happiness, 214/651-1917. **Wallpaper:** through Julio Quiñones & Assoc., 214/350-6437. **Trim paint** ("Creamy" #SW 7012): Sherwin-Williams, 800/474-3794, sherwinwilliams.com.

Pages 98—99. **Dining room—Table** (Historic Charleston Collection): Baker, 800/592-2537. **Chairs** (Regency-style "Square-Back Side Chair" #621-64-62, and Square-Back Arm Chair" #621-63-62, Kings Row Collection): Hickory White, 828/322-8624, hickorywhite.com. **Chair fabric**: Christopher Hyland Inc., 212/688-6121, christopherhyland.com, trade only. **Chandelier:** Donald J. Embree Antiques Inc., 214/760-9141, embreeart.com, trade only. **Sideboard**: The Gathering Antiques, 214/741-4888, thegatheringantiques.com. **Mirror:** The Mews, 214/748-9070, themewsantiques.com. **Sconces:** Ceylon et Cie, 214/742-7632, ceylonetcie.com. **Side table** near window (antique): Milton Kent Antiques, 214/826-7553. **Rug:** Edward Fields Inc., 214/741-4215, edwardfieldsinc.com, trade only. **Wall upholstery**: Christopher Norman Collection, 212/644-5301, christophernorman.com., trade only. **Drapery**: Travers, 212/888-7900, traversinc.com, trade only. **Accessories:** owner's collection.

Page 100. **Bedroom—Bed; bedding:** owner's collection. **Pillows** (antique Fortuny fabric); **bench:** Nick Brock Antiques, 214/828-0624. **Bench fabric**: Holly Hunt, 312/661-1900, hollyhunt.com, trade only. **Swing-arm lamps:** Phoenix Day Lighting, phoenixday.com, trade only. **Chairs** flanking fireplace (vintage Robsjohn-Gibbings): JF Chen, 323/466-9700. **Paint** ("Swiss Coffee"#OC-45): Benjamin Moore, 888/236-6667, benjaminmoore.com.

Pages 102—103. **Kitchen—Table; chairs:** The Gathering Antiques, 214/741-4888. **Chair fabric**: F. Schumacher & Co., fschumacher.com, trade only. **Pendant lights** over island: Visual Comfort & Co., 713/686-5999, trade only. **Cabinetry; countertops:** existing. **Sunroom—Armchairs** (Baker Upholstery Collection); **ottoman** (Baker Upholstery Collection); **ottoman fabric**: Baker, 800/592-2537. **Armchair fabric** (chenille): B. Berger Fine Fabrics, 800/288-8400, bberger.com, trade only. **Pillows** on armchairs: F. Schumacher & Co., fschumacher.com, trade only. **Rug** (wool): Clifton Carpets Inc., 214/526-7405, cliftoncarpets.com. **Side table** between chairs: owner's collection. **Lamp** on side table; **pendant light:** Vaughan Designs, 212/319-7070, trade only. **Table** with candletick lamps and photos (antique): owner's collection. **Candlestick lamps** (Baccarat crystal candlestick lamps); **chairs** flanking table: Nick Brock Antiques, 214/828-0624. **Paint color** ("Swiss Coffee" #OC-45): Benjamin Moore & Co., 888/236-6667.

Pages 104—111
A LESSON IN SCALE

Interior designer: Jessica Lagrange, Jessica Lagrange Interiors LLC, 605 N. Michigan Ave., Chicago, IL 60611; 312/751-8727, jessicalagrange.com.

Pages 104—105. **Dining room—Ceiling** ("Chinese Pewter," pewter-leafed paper): Roger Arlington Inc., 212/752-5288. **Dining chairs** ("Manhattan Side Chairs"/Tetre Negre finish with hand painting on frame and outside back #1076SHP): Nancy Corzine, 212/223-8340, trade only. **Dining-chair fabric** ("Lucia"/Vals #8002-04): Rogers & Goffigon, 203/532-8068, trade only. **Sideboard** (custom, "Cere Commode"/Yellow Gold finish with antiqued mirror): Panache Designs, 310/659-1700, panachedesigns.com. **Chandelier** ("Borghese Chandelier," gilded hardwood with rock crystals): Therien Studio Workshops, studioworkshops.com. **Dining table** ("Regency Dining Table" #261, mahogany): Rose Tarlow-Melrose House, 323/651-2202, rosetarlow.com, trade only. **Rug** (antique, Sultanabad): Oscar Isberian Rugs, 312/467-1212. **Antique urn-shaped knife holders** on sideboard; **silver set** on sideboard; **art** above sideboard; **Oriental bowl** on dining table: owner's collection. **Wood flooring:** original to house. **Paint:** custom. **Candleholders** on dining table: Bergdorf Goodman, bergdorfgoodman.com.

Pages 106—107. **Living room—Chinoiserie wall panels on teal background:** Gracie Inc., 212/924-6816, graciestudio.com. **Paint** ("Russian Olive"): C2 Paint, c2paint.com. **Sofa** ("Club Sofa 1200"); **bullion fringe** ("Hellenes"): Richard Shapiro StudioLo, 310/275-6700, studiolo.com. **Sofa fabric** ("Royal Suede"/Paper Bag): Edelman Leather, 800/886-8339, edelmanleather.com, trade only. **Large blue pillows** on sofa: Jayson Home & Garden, 800/472-1885, jaysonhomeandgarden.com. **Small silk throw pillows** on sofa: The Silk Trading Co., 888/745-5302, silktrading.com. **Cocktail table** (vintage): J.F. Chen, 323/466-9700, jfchen.com. **Accessories** on cocktail table: owner's collection. **Drapery** ("Kushan"/Blue, Grass #3186-02): Jim Thompson, 800/262-0336, jimthompson.com, trade only. **Drapery lining** ("Orion Plus"): Bergamo Fabrics Inc., ➤

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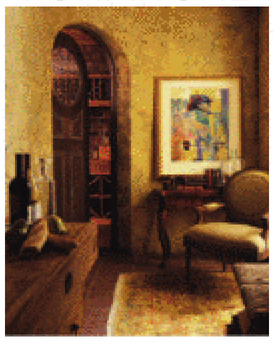

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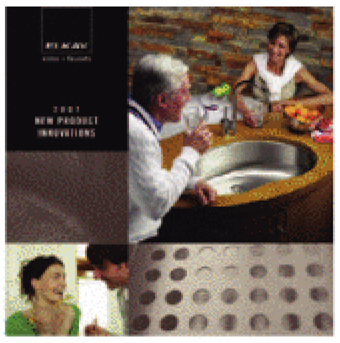

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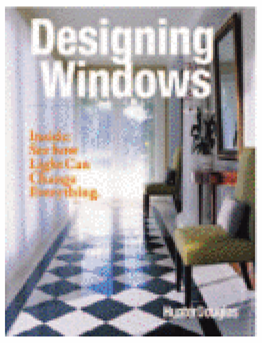

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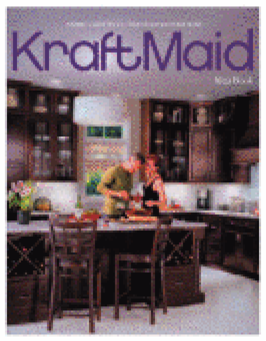

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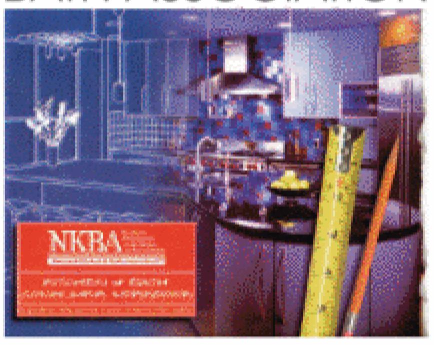

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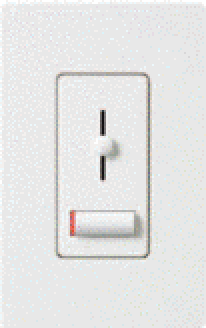

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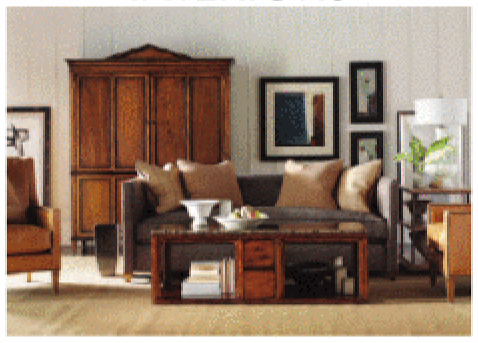

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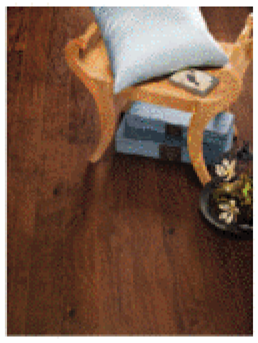

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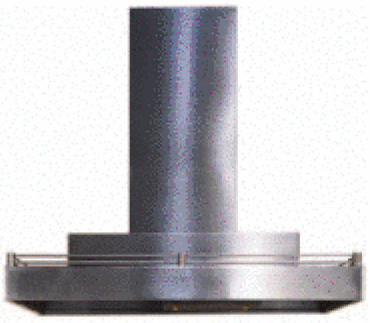

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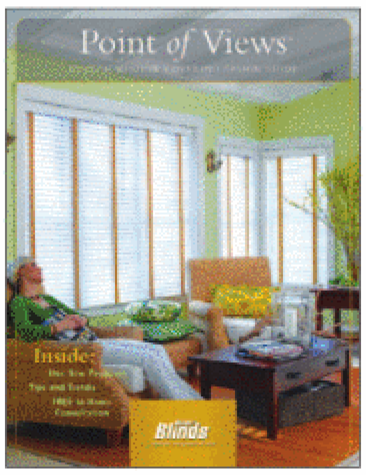

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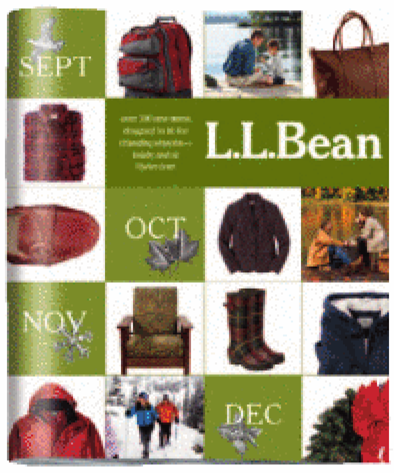

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914/665-0800, bergamofabrics.com, trade only. **Drapery hardware:** Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com. **Lounge chairs** with gold-leaf finish ("La Falaise Armchair"): Niermann Weeks, 212/319-7979, niermannweeks.com, trade only. **Chair fabric,** front ("Cervo"/Snap #92702-6): Rogers & Goffigon, 203/532-8068, trade only. **Chair fabric,** back ("Gobi" silk/Tawny Gold #3132-06): Jim Thompson, 800/262-0336, trade only. **Cording** ("Metallic Border"/Antique Gold): Samuel & Sons, 212/704-8000, trade only. **Pillows** on lounge chairs: (by Dransfield & Ross): Bergdorf Goodman, bergdorfgoodman.com. **Vellum-covered desk** (custom): Mattaliano, mattaliano.com. Available through Holly Hunt, 312/661-1900, hollyhunt.com, trade only. **Rock crystal lamp:** Therien Studio Workshops, studioworkshops.com. **Wing chair** ("Ellington"): Dessin Fournir, 785/434-2777, dessinfournir.com, trade only. **Wing-chair fabric** ("Ellsworth"/Maya #3074-05): Jim Thompson, 800/262-0336, trade only. **Pillow** on wing chair: Jayson Home & Garden, 800/472-1885. **Commode** (antique): Thomas Jolly Antiques, 312/595-0018, thomasjollyantiques.com. **White urn** on commode: Baker, Knapp & Tubbs, 800/592-2537, trade only. **Crystal articles** on commodes: owner's collection. **Sisal rug** ("Oriental Topaz Rustic Sisal"): Crucial Trading Co., thenaturalrugcompany.com. **Oriental rug** (antique): Y&B Bolour, 310/274-6719, ybbolour.com. **Wall paint** ("Russian Olive"): C2 Paint, c2paint.com. **Sunroom—Mosaic floor** (vintage): original to house. **Roman-shade fabric** ("Orphee," discontinued): Nobilis, 800/464-6670, trade only. **Window-seat cushion** ("Velours Trigance"/Spruce #2034-02): Rose Tarlow-Melrose House, 323/651-2202, trade only. **Gold window-seat pillow** ("Coco"/Golden Tweed #NC 0595-359): Nancy Corzine, 212/223-8340, trade only. **Tan window-seat pillow** ("Lucrezia"/Driftwood Monotones with Blue-Green Overlay): Fortuny Fabrics, 212/753-7153, trade only. **Slipper chairs:** owner's collection. **Chair fabric** ("Fusion"/Bronze #4407/02 by Great Plains): Holly Hunt, 312/661-1900, hollyhunt.com, trade only. **Chair trim and throw pillow fabric** ("Chavenay Silk Satin"/Cognac #51083): F. Schumacher & Co., fschumacher.com, trade only. **Floor lamp** ("Sculpture Floor Lamp"/Antique Gold, by Phoenix Day): Westwater/Patterson, 312/644-8890, trade only. **Side tables:** Global Views, globalviews.com. **Marble mosaic floor:** original to house.

Pages 108—109. **Library/Office—Club chairs** ("Frank #1 Club Chair"); **sofa** ("Frank #1" 3-seat sofa): Mattaliano, mattaliano.com. Available through Holly Hunt, 312/661-1900, trade only. **Chair fabric** ("Tuscan" leather/Bordeaux, upholstered in grid pattern): J. Robert Scott, 800/651-4354, jrobertscott.com. **Sofa fabric and fabric on window-seat cushions** ("Mohair Velvet"/Skate #810001/04): Rogers & Goffigon, 203/532-8068, trade only. **Welt on sofa and window-seat cushions** ("Capri" leather): Keleen Leathers Inc., 708/409-9800, keleenleathers.com. **Contrast pillow fabric** ("Fenice" #5079): Zimmer + Rohde, 866/627-6899, zimmer-rohde.com, trade only. **Cocktail table** (custom, "Moderne Low Table 1600"/Tobacco, high-gloss lacquer): Richard Shapiro StudioLo, 310/275-6700, studiolo.com. **Items on cocktail table:** owner's collection. **Lacquered linen console table** behind sofa ("Honan Console"/Linen Weave with Lacquer): Harrison Van Horn, 323/263-7495, h-vh.com. **Lamp** on console table ("Sukothai Lamp" on acrylic base): Allan Knight Assoc., 214/741-2227, trade only. **Rug:** Oscar Isberian Rugs, 312/467-1212. **Roman-shade fabric** ("Fury"/Deep Charcoal #3114-13): Jim Thompson, 800/262-0336, jimthompson.com, trade only. **Fireplace screen** (custom, in glass with antique brass feet): William H. Jackson Co., 212/753-9400. **Desk; articles on desk; painting over fireplace:** owner's collection. **Breakfast area—Dining table** ("Oval Dining Table"/Black Lacquer #912CHA): Homer, 212/744-7705, homerdesign.com, trade only. **Dining chairs** ("Anziano Chair"/Ivory lacquer): Donghia Furniture/Textiles Ltd., 914/662-2377, donghia.com, trade only. **Pendant lights** ("Clemson"): Restoration Hardware, 800/910-9836, restorationhardware.com. **Roman shade; window-seat cushion fabrication:** Tenggren-Mehl, 773/763-3290. **Roman-shade fabric** ("Moondance"/Light Blue #11115-3): Lulu DK Fabrics, 212/223-4234, trade only. **Window-seat cushion fabric** ("Beglazed"/Nero #21575-8): Kravet, 888/457-2838, kravet.com, trade only. **Blue window-seat pillows** ("Mulberry"/Powder #1212-3); **green window-seat pillows** ("Mulberry"/Pistachio #1212-1); **striped window-seat pillow** ("Catwalk"/Light Blue, Brown #11121-1): Lulu DK Fabrics, 212/223-4234, trade only. **Prints** (by Ellsworth Kelly): owner's collection. **Ceiling paint** ("Haddon Hall" #460): C2 Paint, c2paint.com. **Glass bowls; art** (by Ellsworth Kelly): owner's collection. **Fabric for matting** (#25242-3): Kravet, 888/457-2838, trade only. **Flooring:** original to house. **Kitchen—Bar stools** (White Powder Coat Finish #STOL-24): Philippe Starck for Emeco, 800/366-5951, emeco.net. **Cabinetry; cabinetry finish and hardware; metal hanging cabinets; countertops; backsplash:** original to house. **Faucets:** Waterworks, 800/899-6757, waterworks.com. **Paint** ("Haddon Hall" #460): C2 Paint, c2paint.com. **Roman shade:** Tenggren-Mehl, 773/763-3290. **Shade fabric** ("Moondance"/Light Blue #11115-3): Lulu DK Fabrics, 212/223-4234, trade only. **Art; accessories:** owner's collection.

Pages 110—111. **Eloise's bedroom—Bed** (designed by Jessica Lagrange): Jessica Lagrange Interiors, 312/751-8727. **Headboard fabric** ("Veronese"): Bergamo Fabrics Inc., 914/665-0800, trade only. **Striped duvet cover; pink paisley shams:** Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com. **Pink throw pillow** on bed ("Quatrefoil"/Pink #459340): Maharam, 800/645-3943, maharam.com, trade only. **X-benches** (custom, designed by Jessica Lagrange): Jessica Lagrange Interiors, 312/751-8727. **X-bench fabric** ("Liquid Leather"/White, Modern Collection); **welt** ("Liquid Leather"/Orange, Modern Collection): Glant Textiles Corp., 206/725-4444, trade only. **Drapery** ("Veil"/Natural); **bedside tables** ("Saarinen Small Round Side Tables"/White Laminate): Knoll Studio, 877/615-6655, knoll.com. **Lamps on bedside tables; rug:** owner's collection. **Lampshades** (custom painted): Blanche P. Field, 617/423-0715, blanchefield.com, trade only. **Sitting area—Love seat** ("Case Study Love Seat"); **blue chair** ("Arm Shell Chair"/Light Blue with Eiffel base in Zinc): Modernica, 323/933-0383, modernica.net. **Love-seat fabric** ("Stanley"): Bergamo Fabrics Inc., 914/665-0800, trade only. **Side tables; pillows; art; floor lamp; rug:** owner's collection. **Fabric chair** (Saarinen Womb Chair"/Polished Chrome): Knoll Studio, 877/615-6655, knoll.com. **Chair fabric** ("Quatrefoil"/Pink): Maharam, maharam.com, trade only. **Coffee table** ("Peekaboo Clear Coffee Table"): CB2, 800/606-6252, cb2.com. **Grace's bedroom—Beds** ("Gustavian" twin beds): Country Swedish, 888/807-9333, countryswedish.com, trade only. **Bed and drapery fabric** ("Flamonde"/Coral); **border** ("Demeure"/Coral): Robert Allen, 800/333-3777, robertallendesign.com, trade only. **Drapery hardware:** Vesta Inc., 800/638-3782, ivesta.com. **Roman shades** ("Singha"/Straw): Solar Shading Systems, 866/432-4353, solarshadingsystems.com. **Chairs** ("Hanna"/Raffia): Oly, 775/336-2100, olystudio.com, trade only. **Fabric for chair cushion** ('Coffee Bean"/Apple Green #L8680-11, by Larsen): Cowtan & Tout, 212/647-6900, cowtan.com, trade only. **Desk** (antiqued mirror): Julia Gray Ltd., juliagrayltd.com, trade only. **Lamp** on desk (crystal block with custom shade): Aero, aerostudios.com. **Rug** ("Jacquard Weave Cotton Rug"/Red, Cream): Elizabeth Eakins, 212/628-1950, elizabetheakins.com. **Window-seat cushions** ("Mulberry"/Cranberry #1212-2); **throw pillow fabric** ("Marlon"/Red Currant #11207): Lulu DK Fabrics, 212/223-4234, luludk.com, trade only. **Throw-pillow trim** ("Linen Viscose"/White #P.0125.1): Rogers & Goffigon, 203/532-8068, trade only. **Mirror** ("Scallop Mirror"/ Silver Leaf #7692-11): Mariette Himes Gomez for Hickory Chair, 800/349-4579, hickorychair.com. **Cabinet with mirrored panels:** Oly, 775/336-2100, trade only. **Wall paint** ("Sweet Pear" #389): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com. **Dresser:** Anthropologie, 800/309-2500, anthropologie.com. **Articles on dresser; art:** owner's collection.

Pages 118—129
TRUE SPIRIT
Architect: Andrew Skurman, Andrew

Skurman Architects, 3654 Sacramento St., San Francisco, CA 94118; 415/440-4480; fax, 415/440-4488, skurman.com. **Interior designer:** Suzanne Tucker, Tucker & Marks, 58 Maiden Lane, 4th Floor, San Francisco, CA 94108; 415/445-6789; fax, 415/445-6780, tuckerandmarks.com.

Pages 118—119. **Outdoor pavilion—Dining chairs** ("Monterey Dining Armchair"): Murray's Iron Works, 310/652-0632. **Paint:** custom. **Chandelier:** owner's collection. **Great room—Pedestal table by window:** owner's collection. **Drapery** (hand-printed and custom-colored golden linen fabric): Dintiman Design Associates Inc., 707/766-8326. **Drapery trim:** West Coast Trimmings Co., 323/272-6569. **Sheers:** F. Schumacher & Co., fschumacher.com, trade only. **Paint:** custom.

Pages 120—121. **Great room—Sofa; club chairs; ottoman; end tables; bookcase:** owner's collection. **Sofa fabric** (woven linen pile): Dintiman Design Assoc., 707/766-8326. **Club-chair fabric** ("Veneto"/Jaune #33842/2, discontinued): Clarence House, 800/803-2850, clarencehouse.com, trade only. **Ottoman fabric** ("Alt-Meister hand-rubbed cow hides"/Old Tobacco): Dualoy Inc., 212/736-3360. **Rug** (antique): Tony Kitz Oriental Carpets, 415/346-2100. **Coromandel screen** (antique): owner's collection. **Chandelier:** Dennis & Leen, 310/652-0855, trade only. **Columns** (antique): Therien & Co. Inc., 415/956-8850, trade only.

Pages 122—123. **Great room by mantel—Mantel** (antique): Paris Flea Market. **Stacked chest** with inlay: owner's collection. **Lanterns** on mantel (antique): Robert Domergue Antiques, 415/781-4034. **Rug** (antique): Tony Kitz Oriental Carpets, 415/346-2100. **Lounge chairs** at fireplace; **floor lamps; table** between lounge chairs; **fire screen; chest** to right of mantel: owner's collection. **Chair fabric** ("Velours Cauchois"/ Bronze, Green #10369-61, discontinued; custom embossed "Gallieni"/Gold): Clarence House, 800/803-2850, trade only. **Great room by windows—Venetian-style sofa; club chair:** owner's collection. **Sofa fabric** ("Karma"/Gold, Orange #5046-218, discontinued): Zimmer + Rohde, 866/627-6899, zimmer-rohde.com, trade only. **Chair fabric** ("Veneto"/Jaune #33842/2, discontinued): Clarence House, 800/803-2850, trade only. **Wing chair** (antique): owner's collection. **Wing-chair fabric** ("Aquileia"/ Clementia #9046-02, discontinued): Fonthill Ltd., 212/755-6700, trade only. **Rug** (antique): Tony Kitz Oriental Carpets, 415/346-2100. **Inlay table** behind Italian-style sofa: Quatrain Inc., 310/652-0243. **Rider and camel statue** (antique): Therien & Co., 415/956-8850. **Coffee table; round table** beside wing chair; **table lamp:** owner's collection.

Pages 124—125. **Kitchen—Counter stools** ("Orkney Island Barstools with woven rush seat-backs): Mimi London Inc., 310/855-2567. **Cabinetry; countertop; range hood** with pot rack; **column; wall covering:** owner's collection. **Dining area—Table** (custom): Rossi Antiques, 415/671-1144. **Chairs** (antique): Marjorie Rose Antiques, 415/440-4454. **Corner hutch** (antique): Robert Domergue Antiques, 415/781-4034. **Flooring:** antiqued wood. **Drapery; drapery trim; chair fabric; wooden candlesticks** on table: owner's collection. **Paint:** custom.

Pages 126—127. **Master bedroom—Mantel and chimney hearth** (antique): Andrée Macé, 011 33 1 42 27 43 03, andree-mace.com. **Drapery** ("Opium Poppy"/Mid Faded #0566): Robert Kime, robertkime.com. Available through Hollyhock, 310/777-0100. **Drapery lining** (neutral beige miniature): Bergamo Fabrics Inc., 914/665-0800, bergamofabrics.com, trade only. **Table lamp:** owner's collection. **Bed; bedding; bench** at end of bed; **bench-seat fabric; chandelier; carpet; lounge chair and ottoman; chair and ottoman fabric; table** behind lounge chair; **table lamp; fire screen; bench:** owner's collection. **Paint:** custom. **Bathroom—Tiles** (designed by Suzanne Tucker: Tucker & Marks, 415/445-6789. **Paint:** custom. **Hanging lantern; bench:** owner's collection.

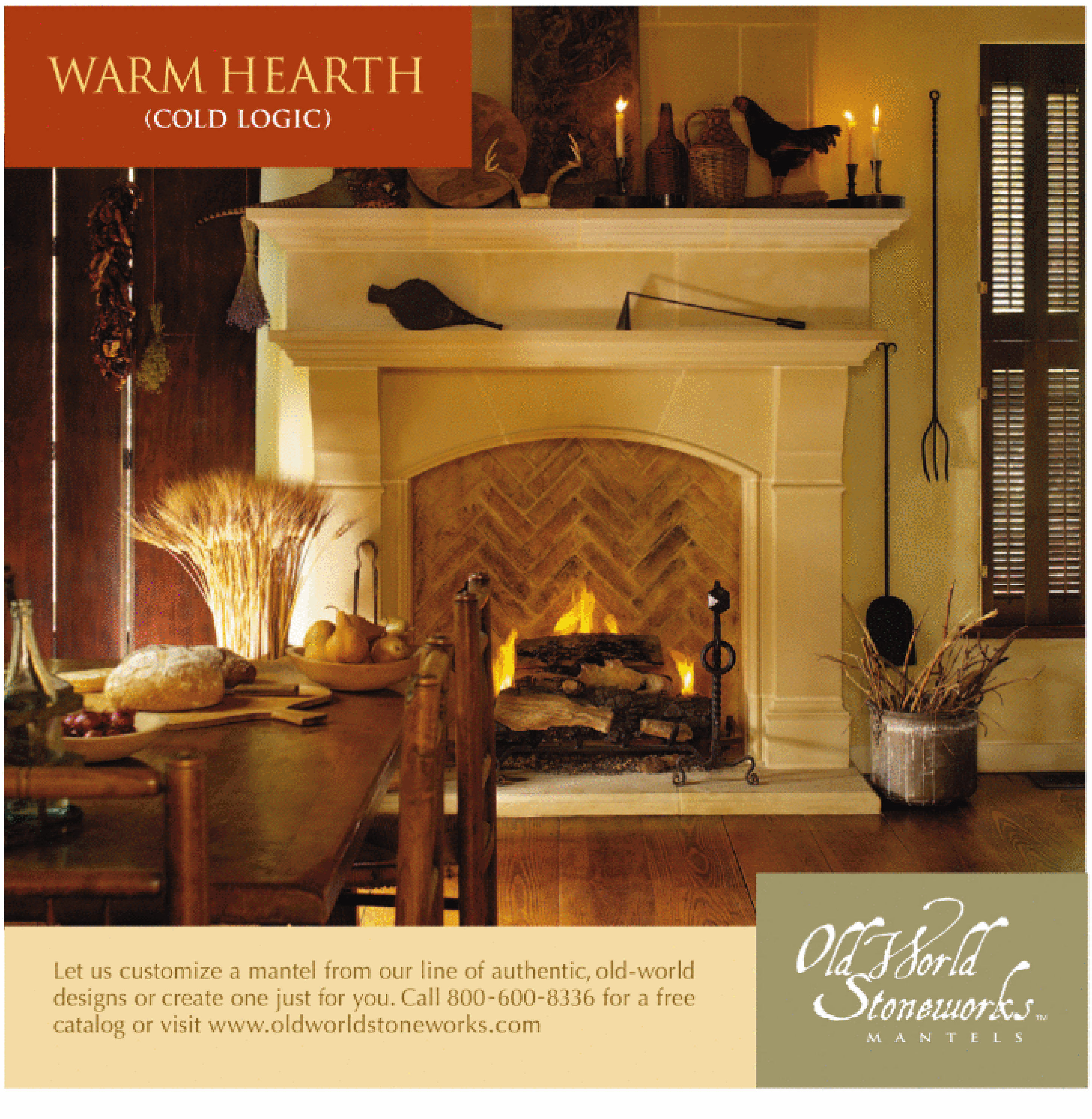
Pages 130—137

ANIMAL MAGNETISM

Architect: Howard Holtzman, Howard Holtzman & Assoc., 21125 Hampton Court, Kildeer, IL 60047; 847/438-7225. **Landscape designer:** Carl Kominsky, ASIC Landscape Architect, 5609 N. Camino Del Sol, Tucson, AZ 85718; 520/740-0700.

Pages 132—133. **Living room—Upholstered chair; pillow; cocktail table:** owner's collection. **Painted table** (antique); **silver box** (vintage, Bolivian); **portrait; blue-and-white vessel** on bombe chest; **ceramic dragon:** Holler & Saunders, 520/287-5153, hollersaunders.com. **Footed compote:** Christa's Antiques, 312/222-2520. **Vase** with lilies: owner's collection. **Area rug** (sisal): Stark Carpet Corp., 212/752-9000, trade only. **Bombe chest** (antique): Charles Pollock Reproductions, 312/379-0035, trade only. **Chair** in foyer; **lantern; front doors:** owner's collection. **Paint:** custom. **Chairs** at fireplace: Mike Bell Antiques, 312/644-6848. **Cocktail table** (Charles Chodoff); **large pair of archangels** (antique); **figure** at left on mantel: owner's collection. **Candlesticks** (Mexican silver); **two santos** on mantel (antique, Mexican): Holler & Saunders, 520/287-5153. **Mirror** above mantel (antique): Alan Koppel Gallery, 312/640-0730, alankoppel.com.

Pages 134—135. **Dining room—Table:** owner's collection. **Chairs** (Mexican Chippendale); **carved painted sideboard; candlesticks:** Holler & Saunders, 520/287-5153. **Candlestick** on table: Material Possessions, 888/241-1190. **Chandelier** (rock crystal): Nesle Inc., 212/755-0515, nesleinc.com. **Area rug** (Chinese needle- ➤



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point): Stark Carpet Corp., 212/752-9000, trade only.
Pages 136—137. **Guest bedroom—Bed**: Mario Villa Gallery, 504/895-8731. **Bed drapery, bed skirt** (muslin); **duvet cover; toss pillows; area rug**: owner's collection. **Sconces:** Pottery Barn, 888/779-5176, potterybarn.com. **Bureau:** Mike Bell Antiques, 312/644-6848. **Painting** (from Cuzco): Holler & Saunders, 520/287-5153. **Crystal bottle** on bureau; **tray** with pettipoint top; **box** on bureau: Christa's Antiques, 312/222-2520, christasltd.com. **Vase** on bureau: Baccarat, 800/777-0100, baccarat.com. **Paint:** custom. **Foyer—Stair rail** (custom ironwork by Chris Hill): Howard Holtzman & Assoc., 847/438-7225. **Paint:** custom. **Olive jar** (antique): owner's collection. **Pool—Chairs at table:** Summit Furniture, 831/375-7811, summitfurniture.com, trade only. **Tablecloth:** owner's collection. **Chaises:** Holler & Saunders, 520/287-5153. **Towels** on chaises: Tommy Hilfiger, tommyhilfiger.com.

Pages 138–144
NEIGHBORLY ADVICE
Interior designers: Eric Cohler, Tony Klein, Eric Cohler Design, 95 Fifth Ave., Sixth Floor, New York, NY 10003; 212/737-8600, ericcohler.com. **Contractor:** Steve Fanuka, Fanuka Custom Cabinets, 59-49 56th Ave., Maspeth, NY 11378; 718/416-4367.
Page 138-141. **Dining room—Chairs**: owner's collection. Reupholstered by Windows, Walls & More, 212/472-4800. **Chair fabric** ("Aegean Texture"/Tan, Off White #HW-0881-KB): Hinson & Co., 212/688-5538, trade only. **Side chairs** ("Clivedon Chairs" #1807-28-62): Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com. **Side-chair back fabric** ("Jumbo Crocodile"/Deep Brown #BC03); **side-chair seat fabric** ("Dream Cow"/Fudge #DRC16): Edelman Leather, 800/886-8339, edelmanleather.com, trade only. **Dining table** (by Barbara Barry): Baker, Knapp & Tubbs, 800/592-2537, trade only. **Sconces:** Eric Cohler for Visual Comfort & Co., 713/686-5999, trade only. **Carved wood horse:** Sentimento Antiques, 212/750-3111, sentimentoantiques.com. **Bar cabinet; chandelier:** owner's collection. **Paint** ("Old Prairie" #OC-42): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com. **Living room—Drapery** ("“Flora"/Azure #L2498-08, by Larsen): Cowtan & Tout, 212/647-6900, cowtan.com, trade only. **Drapery cuff** ("Plain Jane"/Sky #2006215): Eric Cohler for Lee Jofa, 800/453-3563, leejofa.com, trade only. **Side tables** ("Nesting Tables" #3462 by Barbara Barry): Baker, 800/592-2537. **Sofa** ("Frank Sofa"): Classic Sofa, 212/620-0485, classicsofa.com,. **Sofa fabric** ("Umbria"/Ecru #6740): Pindler & Pindler, 805/531-9090, trade only. **Club chair** ("Jansen Chair" with sock arm #SH170A): F. Schumacher & Co., fschumacher.com, trade only. **Chair fabric** ("Heavenly Hound"/Pool #2006200): Eric Cohler for Lee Jofa, 800/453-3563, trade only. **Chairs:** owner's collection. **Chair fabric** ("Apollo"/Pearl Sky): Randolph & Hein,

800/844-9922, trade only. **Small-chair fabric** ("Plain Jane"/Sky #2006215): Eric Cohler for Lee Jofa, 800/453-3563, trade only. **Area rug**: Beauvais Carpets, 212/688-2265, trade only. **White bowl** with gold trim; **square glass vase:** Gracious Home, 212/517-6300. **Moss balls; hurricane vases:** Lexington Gardens, 781/862-7000, lexingtongardencenter.com. **Shagreen box; antique books:** Sentimento Antiques, 212/750-3111, sentimentoantiques.com. **Coffee-table books:** Mecox Gardens, 212/249-5301. **Coffee table; demilune table** at window; **table lamp** on round table; **shades; art** behind sofa; **blue throw:** owner's collection. **Blue hound-stooth fabric on chair** ("Heavenly Hound"/ Pool #2006200-5): Eric Cohler for Lee Jofa, 800/453-3563, trade only. **Floor lamp** beside sofa ("Paris Floor Lamp"): Eric Cohler for Visual Comfort & Co., 713/686-5999, trade only. **Round table** beside sofa ("Daniel Side Table"):Victoria Hagan Home, 212/888-3241, victoriahaganhome.com. **Ottoman** ("Neila Cube"); **ottoman fabric** (Stout Leather): Design Within Reach, 866/377-0825, dwr.com. **Family room/library—Chair; shades:** owner's collection. **Chair fabric** ("Hugo Velvet"/Dusk #GWF-2586-115): Lee Jofa, 800/453-3563, trade only. **Trilobite sculpture**: Mecox Gardens, 212/249-5301. **Rug:** Beauvais Carpets, 212/688-2265, trade only. **Desk** (built-in cabinetry): Fanuka Inc., 718/416-4367. **Paint** ("Old Prairie" #OC-42): Benjamin Moore & Co., 888/236-6667. Page 142. **Kitchen—Chairs** ("Dorset Dining Chairs" #202054); **chair fabric** ("Dooley"/ Chocolate #172155, discontinued): Room & Board, 800/486-6554, roomandboard.com. **Banquette:** fabricated by Windows, Walls & More, 212/472-4800. **Banquete fabric** ("Orbit"/Brown, Aqua #GWF 2600-613): Lee Jofa, 800/453-3563, trade only. **Sconces** ("Architects Wall Sconce" #PT2001): Visual Comfort & Co., 713/686-5999, trade only. **Cabinetry:** Fanuka Custom Cabinets, 718/416-4367. **Master bedroom—Wall upholstery, headboard fabric** ("Loft Silk"/Chocolate #GWF-2607-68): Lee Jofa, 800/453-3563, trade only. **Bed; bed cover**: owner's collection. **Toile shams:** Myrtle, 212/223-4430. **Bedside commode** (antique): M&R Furniture Creations, 718/891-5700. **Carpet** ("Damask #400/Starlight): Beauvais Carpets, 212/688-2265, trade only. **Swing-arm lamps** (#HL1803): Hinson & Co., 212/688-5538, trade only.

CLARIFICATION

• In "Kelly Wearstler Trims," on page 46, October 2008, the chair upholstery, along with shade and pillow fabrication was by Stitch NYC, 718/875-6763.

Holiday Issue
on sale
November 18

First Class MARKETPLACE

I am Traditional

BY JENNY BRADLEY

Name Jamie Lee Curtis

Hometown Santa Monica, California

How you know her The daughter of Hollywood icons Tony Curtis and Janet Leigh, she's been married to actor-director Christopher Guest for 23 years and is mother of two—Annie and Tommy. Not only is she an award-winning actress (yes, she still has a cult following from her scream-queen role in *Halloween*), she's the author of multiple children's books and is an activist who is passionate about children's causes.

Who would have guessed? She loves to needlepoint.

She married the guy who makes her laugh "There's nothing better than laughing really hard (mostly at my husband)."

Good manners are still cool "My mother taught me to be grateful and to write thank-you notes."

Listen to your kids "My children are the catalysts for change in my life. They have the courage to say 'Hey, wake up and smell the denial and see yourself.'"

She's no pack rat "I am not a collector; I am a divestor. The only objects that mean anything to me are my wedding ring, my Cathy Waterman Child charm necklace with my children's names engraved on it, and my Leica camera."

Knows how to prioritize "My husband taught me that the only thing that doesn't have to go on is the show."

She's gone green "My travels take me anywhere my new Clarity Hydrogen Fuel Cell car will take me—carpool lane, In-N-Out Burger, Long Beach Aquarium of the Pacific."

The fabulous 50s "My friends and family tell me that I've made turning 50 into the 'Jamie Lee Curtis Farewell 49, Hello 50! World Tour.'"

Secret career "If I weren't an actress and author, I'd be a police officer."

Best advice "To thine own self be true!"

Who needs Dolce & Gabbana? "I'm most comfortable when I'm wearing Beyond Yoga pants, a Hard Tail tank, and my orthotic Reef flip-flops made for me at Hansen Orthotic Lab in Ketchum, Idaho."

I am traditional "I still believe in 'Ladies First.' I say 'Yes, Ma'am' and 'Yes, Sir.' And I live by the adage 'You are your handshake!'"

PHOTOGRAPH: ANDREW ECCLES/JBG PHOTO.COM

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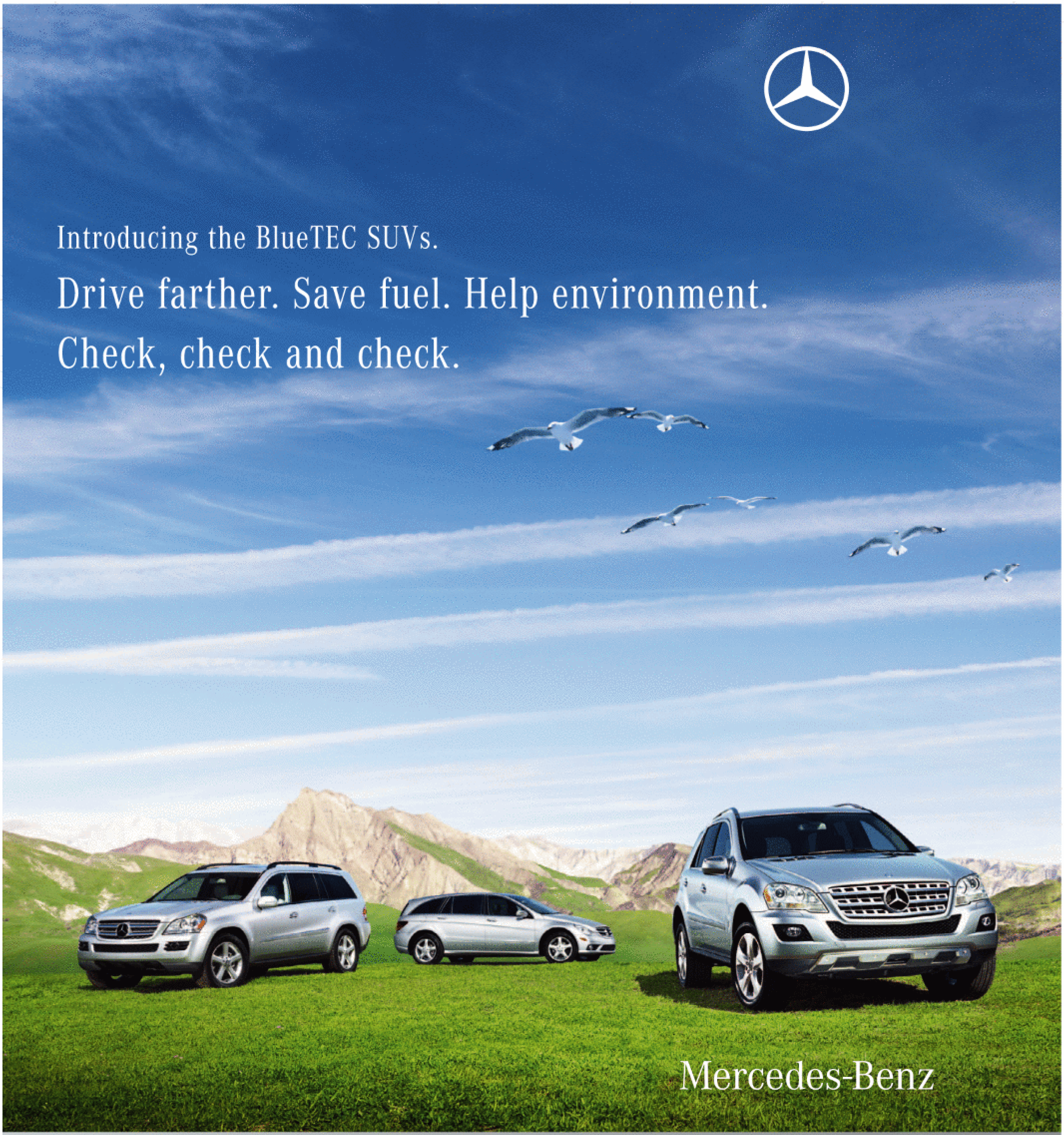

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